DOCTOR WHO MAGAZINE™

8

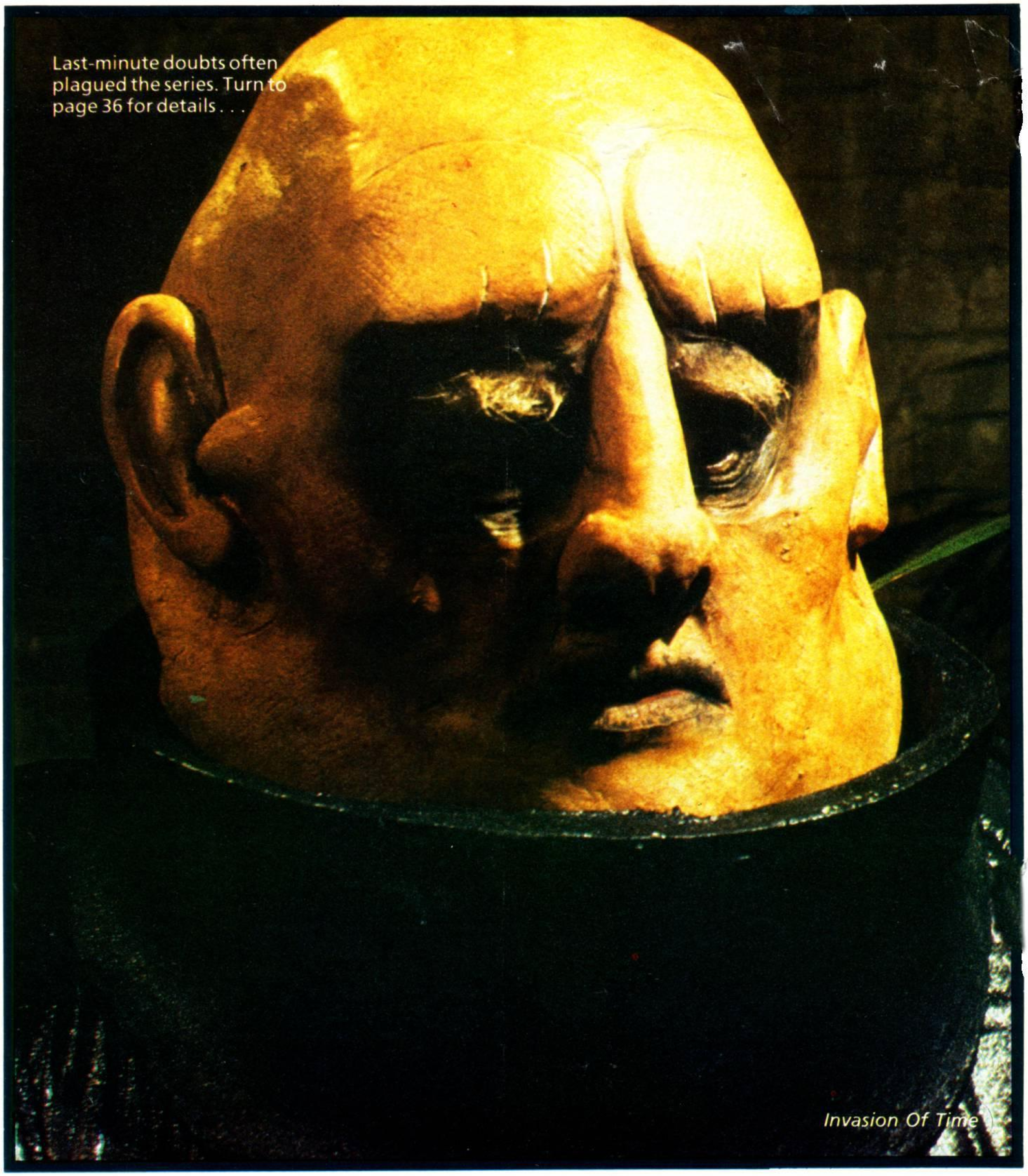
MARVEL **No 111·APR 1986·U.S.$2.25 CAN$2.95·~~75p~~**

FREE INSIDE

- FOLD-OUT SIX DOCTORS POSTER!

- NICHOLAS COURTNEY INTERVIEW
- DALEK PIN-UP & ARCHIVES
- GREAT WHO ECCENTRICS
- YOUR CHANCE TO QUESTION THE DOCTOR

We're sure you'll be as pleased with your poster as we were when Alister Pearson first brought the artwork in to us. We hope to bring you more of his work in the future. The comic strip story which begins this month is by another newcomer to this magazine, Simon Furman; his tale begins on page 27. We've more new writers lined up for future issues. Finally, don't forget your own chance to appear in print, on page 25. Enjoy the issue and see you next month!



Last-minute doubts often plagued the series. Turn to page 36 for details . . .

Invasion Of Time

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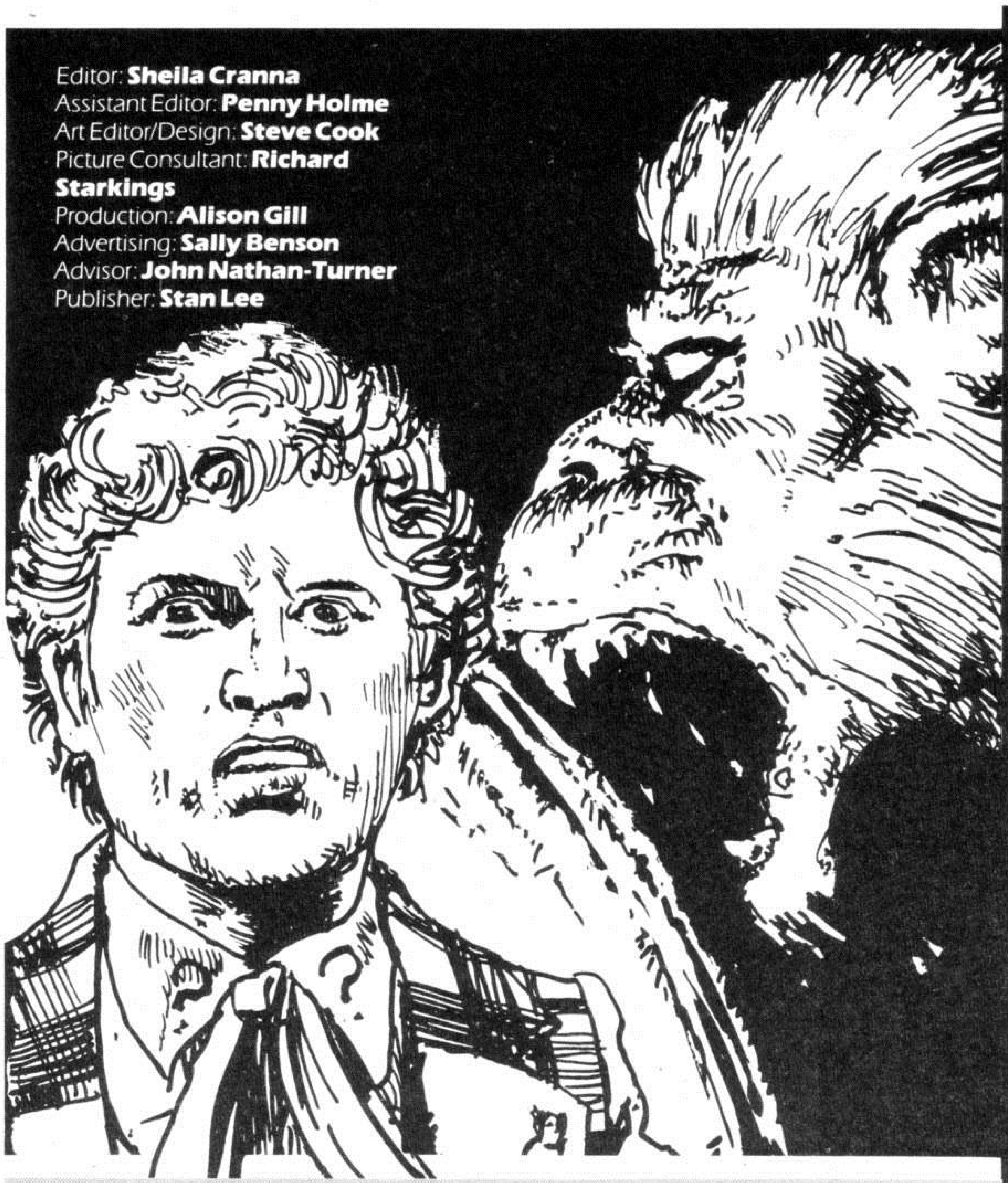

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COMING NEXT MONTH. . .
Highlights of the next issue of **Doctor Who Magazine** include an interview with Producer **John Nathan-Turner**, a look at **Frank Bellamy**'s *Doctor Who* art, the start of a new series, **Nostalgia**, and a feature on **UNIT.**

Issue 112 is on sale from 10th April, so order your copy now, or take advantage of our subscriptions offer on p.10.

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NOT VIOLENT

Can I firstly say that I think **Doctor Who Magazine** has improved beyond belief. It has changed from a dreary comic into a revamped, informative, glossy magazine.

Next, with everyone singing *Revelation of the Daleks'* praises – I must say that I hated it. Alexei Sayle was pathetic and spoilt everything, while Colin Baker struggled vainly to make the whole thing believable.

Lastly, I have discovered that Mr Grade intends to watch the Twenty-Third Season of *Who* very closely, as he believes the series to be dated and violent. As to it being dated, perhaps a rise in the low budget would help it improve. Violence? I have seen more violence recently on *Grange Hill.*

I really do hope to see an improvement in Season Twenty-Three for the sake of *Doctor Who*'s survival.

Mark Bradshaw,
Aldershot,
Hants.

CHARACTERS NOT CORPSES

Congratulations on the latest **Winter Special** on the Pertwee era. In my view it is one of the best *Who* publications yet from Marvel.

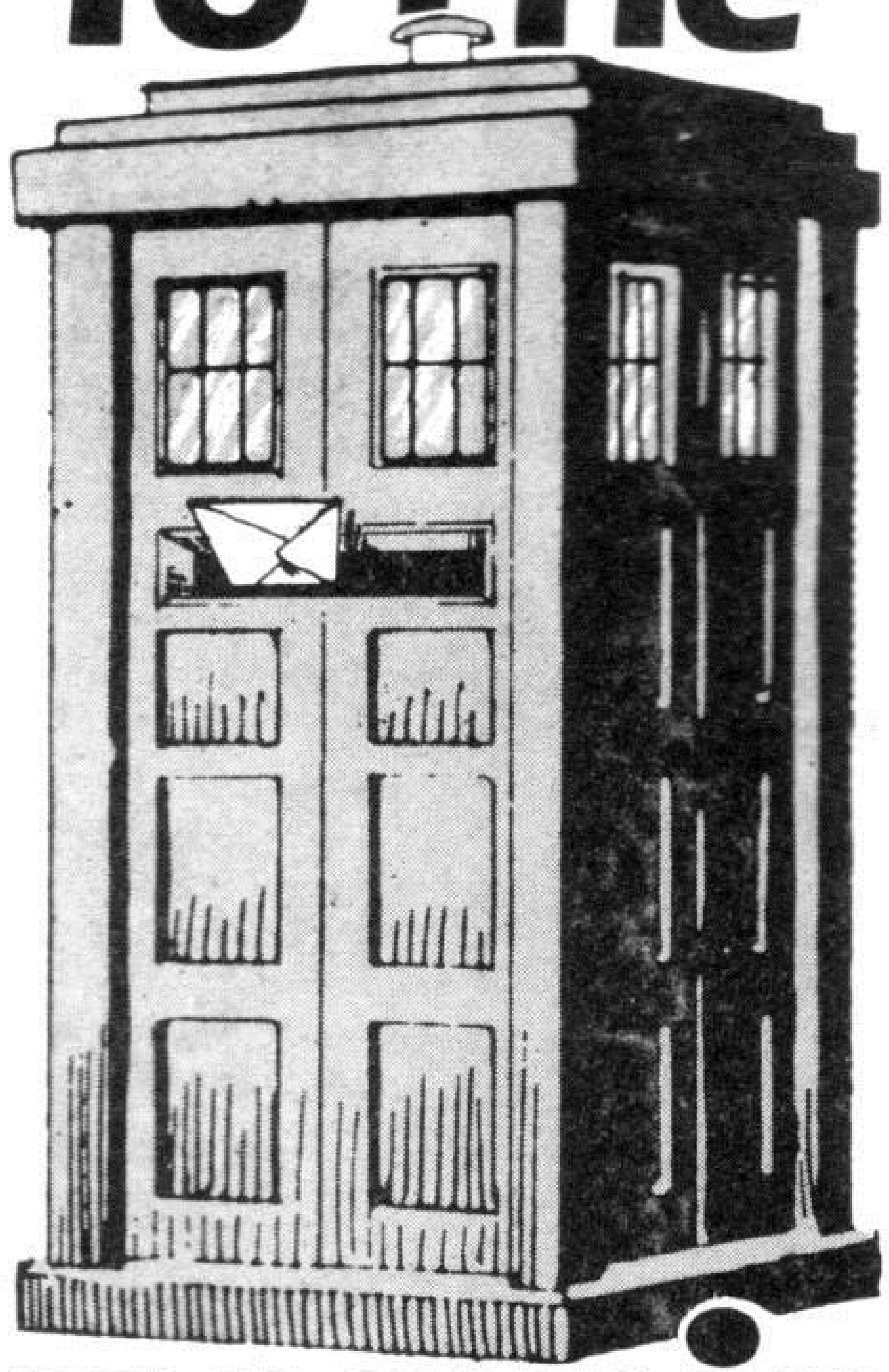
Amongst the wealth of photographs, I counted thirty which I had not seen before. The overall print quality was very good – though not perfect, but I suppose you're working on that. Oddly enough they say the same about the TV version. . !

Terrance Dicks' and Dudley Simpson's views on *Who* now (as opposed to then) home in on a vital ingredient all but gone from the series, since Season Fourteen ended with the last episode of *The Talons of Weng Chiang*, namely, the frightening element. It is to Graham Williams' and John Nathan-Turner's credit that the series has managed to survive a further eight seasons, with much of the fear and tension diluted. *Doctor Who* is at its audience-grabbing best when it contains tension, excitement, mystery and awe. This kind of *Doctor Who* sprinkled with humour, but not dominated by it, is in my view the kind of show I would like to watch from now until 1993 . . .

The series need not necessarily be violent at all – we don't need grisly decapitations, half-eaten rodents, nor sawn off limbs in *Doctor Who.* Like Hitchcock films, the excitement should lie in what is suggested by the plotlines, and by the reactions of the characters, rather than by the body count in each episode.

Sean Gibbons,
Co. Donegal,
Ireland.

To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

HIGH QUALITY

I must say that **Doctor Who Magazine** is without doubt an excellent magazine. I first picked up the magazine back in 1979, when it was in its weekly form, and like the programme itself, it was extremely juvenile. One of the great advances in *Doctor Who* fandom is the transformation the magazine has undergone. It is now one of the best sources of information available for fans.

In addition, the interviews conducted are fascinating and of an extremely high quality. In particular, the interviews in the **Winter Special** were excellent. The coverage of Target Books is also very informative and useful. Even the comic strip, which I used to loathe, is of a high standard, with an off-beat flavour that does not try to imitate the programme, but rather to supplement it.

On the matter of articles, the *Villains* pieces seemed pointless: lists of characters with flowery prose jammed in haphazardly. With respect, there are few people who need to pay 75p to find out who Sharaz Jek or Turlough were. Finally on the matter of criticisms, could the *Archive/Fact File* features deal with more stories from the period before 1975? *Logopolis* and *Mawdryn Undead* were great stories, but many of us have clear memories of them. This is not the case with, for instance, some of the Hartnell or Troughton stories.

One other thing – great picture of Turlough on page 2 of **issue 109**!

William Preston,
London SW6.

NARROW ESCAPE

This was so near to being a letter of fearsome outrage about the **Doctor Who Magazine**'s seeming neglect of the widely and affectionately remembered character of Jo Grant. Luckily, you have surpassed yourselves with the excellent Katy Manning interview in the **Winter Special**.

It was interesting and absorbing reading, and helped to make up what proved to be a superb review of the Pertwee era, which was so integral to the childhood of many of my 18-19 age group. So thanks very much to all at **Doctor Who Magazine**, and keep up your usual high standard.

David Fisher,
Cheam,
Surrey.

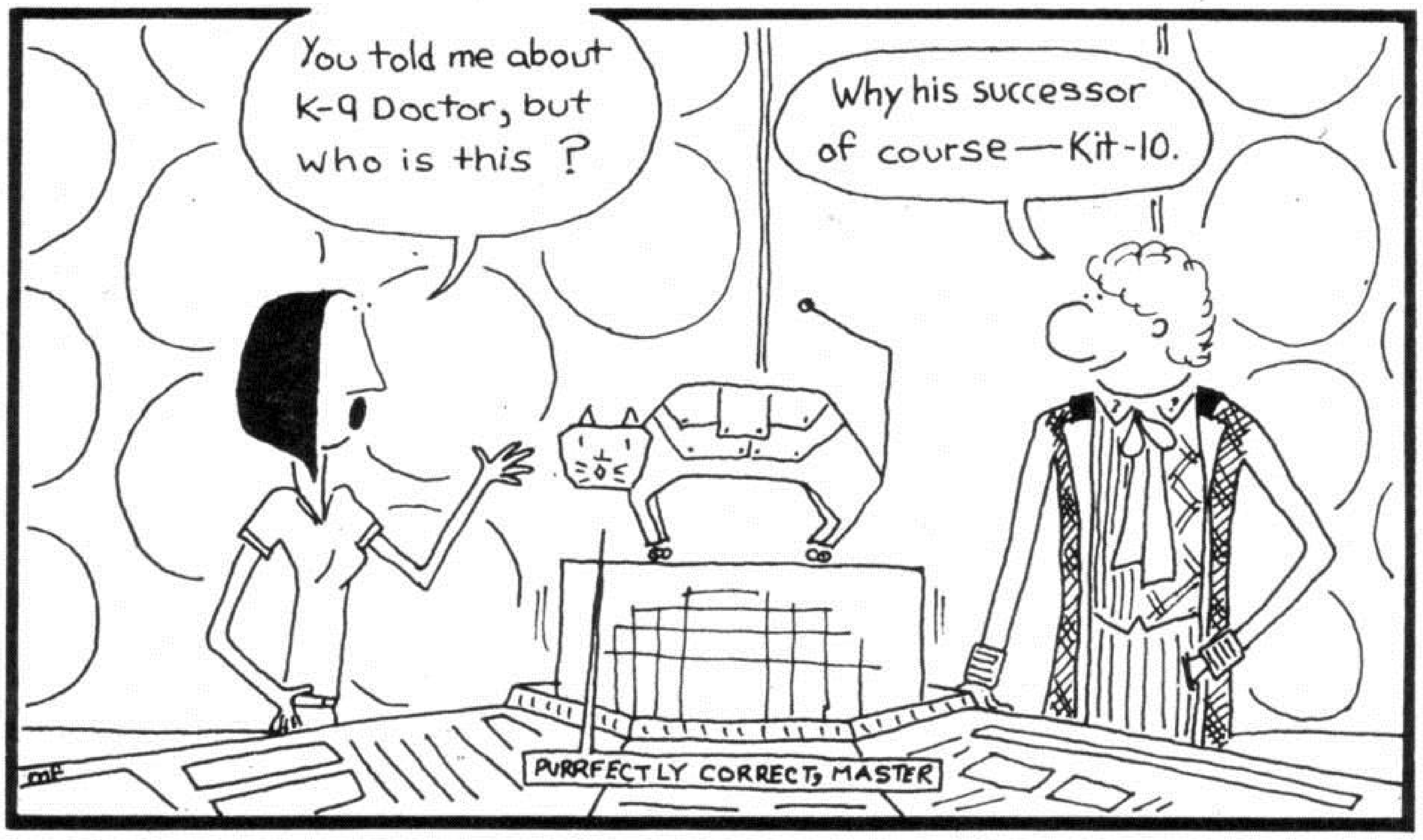
NEW OPINIONS NEEDED

Perfection? Not quite. But excellent is a suitable adjective for **issues 107-109**. The neat, stylistic design envelopes the writings of Russell and Marson with a snug fit. Also, I feel that the attitude of the two writers has developed over the years to a point where they are now on the same coherent wavelength as the readers, judging by the discussion in the letters section.

However, a little more variety is needed, if the magazine is to keep its pages as fresh and as appealing in the future. It is difficult to write upon subjects that have been, not only in **DWM** but in *Doctor Who* circles, written about in the past. The material in **Doctor Who Magazine** would become stagnant if Messrs Russell and Marson were allowed to re-examine discussions that have been well reported on in the past. The situation could change if new opinions, and new viewpoints were called upon, ie. fresh writers with a different approach to *Doctor Who.*

The introduction of Patrick Mulkern would have been better received if he had discussed 'Villains' rather than just presented a chronicle of them. What makes a villain in *Doctor Who?* What is a villain's characteristic? Power-crossed, or just mentally deficient! Is, for example, the Master a modern day re-working of Count Dracula, or a Wizard of Oz (all powerful on the outside and a wimp on the inside!?).

I hope that 1986 will see the re-emergence of a new, stronger show on


You told me about K-9 Doctor, but who is this ?
Why his successor of course — Kit-10.
PURRFECTLY CORRECT, MASTER

K9's successor, by Martin Feekins, Oakham, Leics.

the Beeb – *Doctor Who* will, I'm sure, become the same hit it has been for many, many years. I hope, too, that **Doctor Who Magazine** will be as strong as the series, and it too will have a long, prosperous life on our news stands.

Alex Briggs,
Harrow,
Middlesex.

There'll be some fresh views on Doctor Who *in the next issue, which introduces the first of a series of articles by Patrick Mulkern, reviewing some of those* Who *stories which have prompted the greatest nostalgia over the years.*

NO LONGER INTERESTING

What has **Doctor Who Magazine** come to? Surely we can expect something interesting to read each month. The latest issue on sale contains a supposed survey of some people's reminiscences of the show. (*Growing Up With the Doctor* – **issue 108**.) It certainly reads to me as if Richard Marson just asked his friends, and then got paid for writing down what they said. Or maybe he just made the whole thing up including the names – quite frankly who cares about what these people remember?

Now maybe if it had been about what Colin Baker and Peter Davison and John Nathan-Turner remembered, or even well-known fan names like Jeremy Bentham or David Saunders or John Peel, or Gail Bennett remembered, then it would have had some potential interest for readers.

Why can't we have accuracy, too? The archives have been so sweeping in their summaries of episodes recently and many mistakes are happening in the write-ups of them.

Marvel have changed writers twice in the six years or so the magazine has been going. It's about time you did it again. A fourth lot of writers would pep it up once more. Marson and Russell have outlived their usefulness. So come on, make the magazine interesting to read again.

Jim Watson,
Derby.

To reassure Jim and any other readers who thought Richard Marson 'cheated' in creating his Growing Up With the Doctor *feature, he did actually walk around the streets of Durham and London, accosting innocent passers-by and demanding their views on* Who. *This information was cut, due to space restrictions.*

The series belongs to the viewers as much as the well-known names associated with the show, whose views are often reported in **DWM**. *That's why we decided to devote a feature to a selection of their opinions and memories of* Doctor Who.

SAVE THE SERIES

Doctor Who being postponed for eighteen months was bad, but the threat of total axing is too much. If Michael Grade wants the series to move with the times, maybe he should consider giving it a higher budget.

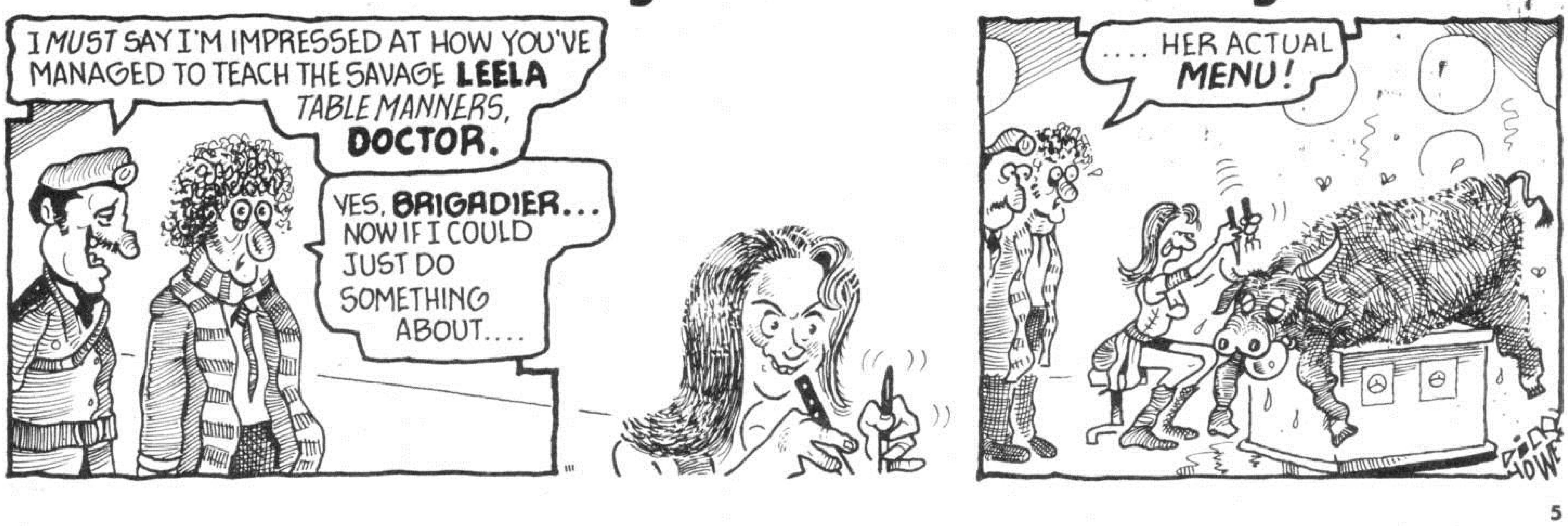
With more money maybe the stories would improve, with the Doctor trading the TARDIS in for a De Lorean sports car perhaps! Well, he did say move with the likes of Mr Spielberg, but that's what makes *Doctor Who* so unique.

I think it's about time we tried to save the series. If anybody agrees please get in contact with me at the address below, and give me your suggestions on how to improve the show. All suggestions wil be put together and sent to Mr Grade. *Doctor Who* has a great future on TV, and it's up to all fans to prove this.

As to the magazine itself, it's brilliant and improving every issue. The strip story, *Revelation*, in **issue 109** was well drawn, and well written. The final page was one of the best drawings ever.

Ian Smith,
43 Talbot Street,
Whitchurch,
Shropshire SY13 1PT.

DOCTOR WHO? by Tim Quinn & Dicky Howett


I MUST SAY I'M IMPRESSED AT HOW YOU'VE MANAGED TO TEACH THE SAVAGE LEELA TABLE MANNERS, DOCTOR.
YES, BRIGADIER... NOW IF I COULD JUST DO SOMETHING ABOUT....
.... HER ACTUAL MENU!

Great Eccentrics

The reasons for the success of a *Doctor Who* story are many, not least the élan and eccentricity of some of the incidental characters.

Here Patrick Mulkern turns the clock back to 1967, 1971 and 1978 to recall three of the series' greatest eccentrics.

'Doctor. In the cause of science, I think it's our duty to capture that creature.'
Professor Amelia Rumford.

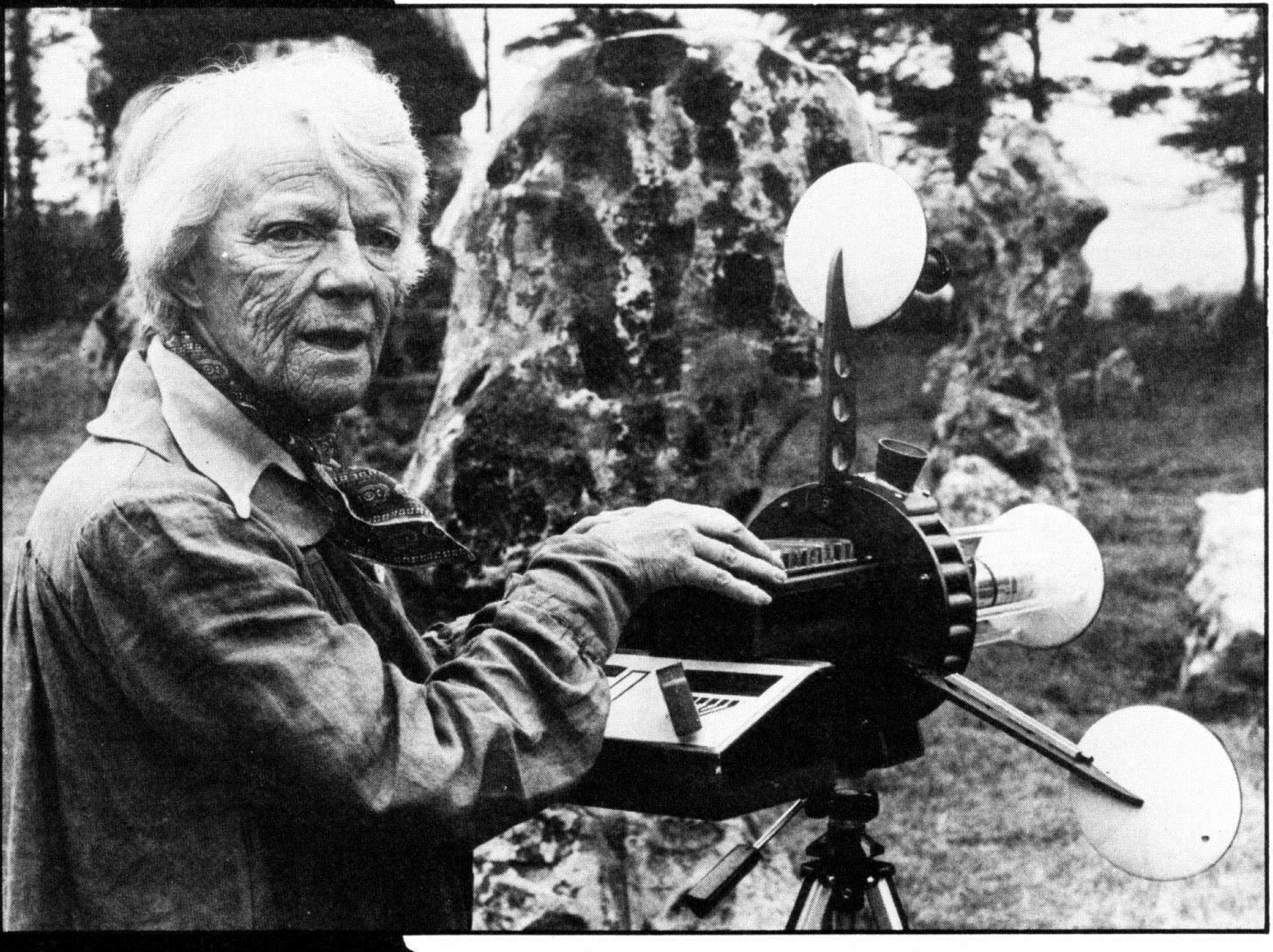
◆

Professor Amelia Rumford was well advanced in years, somewhat dishevelled and bumbling in manner. Professor Rumford leapt into the fray at the Doctor's side in his battle against *The Stones Of Blood*.

She was the author of *Bronze Age Burials In Gloucestershire* and was spending the twilight of her life conducting surveys of sites all over Britain. The Doctor and Romana ran into her in the autumn of 1978. The TARDIS landed near to the Nine Travellers, a stone circle on Boscombe Moor in Damnonium. Professor Amelia Rumford and Vivien Fay were there, carrying out an up-to-date 'topographical, geological, astronomical, archaeological survey' of the site. Unknown to the Professor, three of the stones had a life of their own . . .

She was full of character with a face craggy and deeply pitted, white wiry hair, and very casual clothes. She travelled everywhere on a bicycle, and once nearly persuaded the

***Professor Amelia Rumford (Beatrix Lehman) tackled* The Stones of Blood.**



dignified Romana to get off her high horse and have a ride.

There was a more amusing moment, when the Doctor was about to be sacrificed by Druids, tied to a plinth in the stone circle. At the dead of night, the Professor came sailing into the ceremony on her bike, scaring off the Druids and freeing the Doctor. As he was dusting himself down, she cried, "Good grief, man. What are you doing? You'll catch your death of cold."

PARTNERSHIP

She formed a very good partnership with the Doctor, valiantly helping him against the Cailleach (Vivien Fay) and the Ogri (the living stones), and in building a machine to displace people into hyperspace. The old lady hardly batted an eyelid at the array of gadgets, although at one point she did venture, "Doctor, may I ask you a personal question? Are you from outer space?" To which he responded, "No, I'm more from what you'd call inner time."

***Jack Watling (Travers) and real-life daughter Deborah Watling (Victoria) on location for* The Abominable Snowmen.**

Amelia was one of the old school. Her speech was ripe with such exclamations as "Great Scott," "Jumping Joshua," and even "Tally Ho!" She was what might be described as 'a tough old bird'. When pursued by one of the stones, she stood her ground, telling the Doctor that it was their duty as scientists to capture the creature. She carried a truncheon with her everywhere. Vivien told Romana that she had bought it when she went to America, to defend herself against muggers. Instead, she was arrested for carrying an offensive weapon.

During the course of the story, she also teamed up with Romana and K9, and had to cope with some very surprising revelations. She was amazed to discover that her old friend Vivien was a four thousand-year-old space criminal.

At the end of the story, Amelia waved the Doctor good-bye and witnessed the TARDIS dematerialising. The Nine Travellers had to be surveyed again, and she was in the perfect position to cover it. However, there were many points she would have to leave out. As she checked herself, when the TARDIS faded away, "I do have my academic reputation to consider."

> ***'I've staked my reputation and every penny I own on this expedition and now, when I'm close to finding them, you want to steal my story just for the sake of a cheap headline!'***
> **—Professor Edward Travers.**

◆

Edward Travers came into *Doctor Who* in 1967 as a rather belligerent explorer in search of *The Abominable Snowmen*. The year was 1935. Travers and his fellow traveller Mackay had pitched camp for the night, high up in the Himalayas, when they were attacked by an enormous shaggy monster, possibly a Yeti. Mackay was killed.

When at dawn, the Doctor appeared, wearing a voluminous fur coat, Travers naturally assumed he was the mystery killer; a rival explorer or an unscrupulous journalist trying to steal his glory, now that he was so close to finding the Yeti. Travers treated the Doctor to a great deal of verbal abuse and left him at the mercy of the warrior monks at the nearby Det-Sen monastery.

Travers was prone to speaking before thinking, often shouting. His compulsion to discover the truth behind the myth of the Abominable Snowmen was almost fanatical. When they at last appeared, he was in ecstasy: "Look at them! They're magnificent! Just as I thought they'd be."

However, like everyone else, he was amazed when the reputedly timid and docile creatures turned out to be ferocious robots. He soon came to depend on the Doctor for explanations and help to stave off the Yeti menace that was wreaking havoc throughout the monastery.

At the end of the story, Travers showed the Doctor, Jamie and Victoria back to the TARDIS rather despondently. Years of expectation had ended. The Yeti was a myth. But then among the rocks, Travers caught a fleeting glimpse of a dark furry creature. 'A Yeti! A real Yeti! At last! Goodbye and all that. Mustn't lose this one.' And he raced off, leaving the Doctor wondering if they would ever meet again. ▶

Great Eccentrics

Travers was played with great gusto by Jack Watling, father of Deborah, who starred as Victoria. So popular was he, that when the Yeti returned to *Doctor Who* three months later, the writers were also asked to reintroduce his character. But there was to be a slight twist. The previous adventure had been set in Tibet in the 1930s; *The Web of Fear* concerned an invasion of London over forty years later in the late 70s. Travers was now an old man.

SECOND APPEARANCE

Travers was stricken with guilt and fear, because he had tampered with a Yeti control sphere and accidentally re-activated it. This in turn established another foothold for the Great Intelligence to invade Earth, via the Tube system.

Travers had a mass of white hair, eyes bulging from behind tiny spectacles, and spent most of his days shouting. He was a much fiercer character. Less physically capable, he used old age as an excuse for bad manners and a bad temper. He blustered his way through conversations with a mixture of fury and sarcasm.

When approached by a slimy TV journalist he bellowed, "Who are you?" To the reply, "Harold Chorley. London Television," he retorted, "Who? What? Television? Never watch it. You an actor or something?" He had even less patience with the military. Even his daughter was criticised: "Anne? Just like her mother. Always interfering in things she knows nothing about."

The one person for whom Professor Travers showed any deal of respect was the Doctor. Once recovered from the shock of seeing him again after forty years, totally unaltered, he greeted his old friend with open arms and together they strove to defeat the Great Intelligence.

In those days it was very unusual for an incidental character to appear in more than one story. It is sad that Travers didn't make a third appearance with his daughter in *The Invasion*, as was originally hoped. Neither Jack Watling, nor Tina Packer who played Anne, were available, so a hasty re-write was called for, and Professor Watkins and his niece Isobel took their place, living in Travers' house while he was in America.

Damaris Hayman, who played Olive Hawthorne, in a publicity still.

***'I've cast the runes. I've consulted the talisman of Mercury. It's written in the stars. When Beltane is come, tread softly, for lo, the Prince himself is nigh.'* – Miss Olive Hawthorne.**

◆

Olive Hawthorne is one of the few immortal *Doctor Who* characters and the classic story *The Daemons* owes a lot of its excellence to the brilliant portrayal by Damaris Hayman of the daffy white witch of Devil's End. She played an essential role in all five episodes, and the first episode virtually revolved around her.

While the Doctor was pottering around with his car Bessie and watching broadcasts on BBC3, she was in the thick of it. She confronted Professor Horner live on television, warning him of the impending darkness; a magical incantation managed to calm the elementals, and prevented a bewitched constable from smashing her skull to pulp. Finally, on a visit to the new vicar of Devil's End, she crossed paths with the Master, proved immune to his powers of hypnotism and saw through his bluff.

Bundled into a large trunk in the vestry by the menacing verger, she was trapped while the daemonic powers of her prophecy were unleashed upon the village.

The following episode saw a peculiar bond struck as Sergeant Benton heard her cry for help and set her free. Blinking furiously, she squeaked, "Who are you? Friend or foe?" Her capacity to squeak and her alarmingly irregular blink-rate were two of her most endearing qualities. The Sergeant immediately became her Knight Errant, and to his mild embarrassment, the two seemed to be paired off for the rest of the story.

MYSTICAL BELIEF

Although essentially batty, Miss Hawthorne was a very intelligent woman. She saw the truth of events from within her own individual frame of reference. The mystical belief in the forces of light and darkness formed the backbone of her existence. She had studied magic inside out, and to her credit, she veered to the side of good. Her aim was the welfare of her village. She cared for the locals but rebuked them as much as they scorned her. Only she had faith in her powers.

There was one truly magical scene when Miss Hawthorne was beset by an unnatural icy wind. Taking it all in her stride, she raised her arms and commanded, "Avaunt all ye elementals! Avaunt!" – and the wind died away. Her will was very strong. She could resist the Master and paid no heed to anyone else who dared stand in her way. She took an umbrella to the BBC camera crew and Garvin the verger, shrieking, "Out of my way!" She adamantly argued for magic against science with the Doctor, who constituted a threat to her religion.

In a moment of ingenious on-the-spot improvisation, she stopped the villagers from burning the Doctor at the Maypole, hailing him as the great wizard Quiquaequod, a bluff aided admirably by the shooting prowess of Sergeant Benton.

Miss Hawthorne was also a source of light relief. Very amusing was the scene when Benton was faring none too well in a tussle with a malignant morris man. Miss Hawthorne calmly bashed the offender into insensibility with her handbag, from which she then produced her crystal ball. "I hit him with my reticule. On these occasions the outcome's a certainty."

It was in a way disappointing that after such involvement, Miss Hawthorne was not present during the *dénouement* in the cavern when the Daemon finally appeared. We last saw her dancing a jig around the Maypole with Sergeant Benton, Jo Grant and the Doctor. "The May Day miracle has happened again. The Earth is born anew."◆

GALLIFREY GUARDIAN

No111 APRIL 1986

WHO'S WATCHING WHO

BBC1 controller Michael Grade released plans for the future of *Doctor Who* to the newspapers recently. He is quoted as saying that he was not happy with the last series as it was too violent and he felt it hadn't moved with the times. He added that he will be watching the new series very closely and that the show was, in effect, "on trial". He said: "Today's audiences are used to the sophistication of Steven Spielberg movies and we must try to match up."

With the fourteen-part season now in production, producer John Nathan-Turner remains quietly confident that the series will win a popular response when it returns.

FOURTEEN FOR TWENTY-THREE

Producer John Nathan-Turner has confirmed that the next season of *Doctor Who* will run at fourteen twenty-five minute episodes, a reduction in season length of some twelve episodes. The Twenty-Third season will thus be the shortest yet transmitted, beating the previous lows of twenty episodes in 1974/5 and 79.

The stories will be composed of a 4-4-6 episode format and while it was confirmed that one of the four-parters will be written by Philip Martin, creator of last season's *Vengeance On Varos*, Robert Holmes is now expected to provide the other four-episode story.

The other writer for the season has yet to be confirmed, although it is known to be a name familiar to the show, and popular among fans of the series.

The season will start filming at the end of March, with the first studio recording taking place in April. John Nathan-Turner also told us that a rematch with Nabil Shaban's Sil character is in the pipeline, which would please a lot of people, since Sil was one of the the best new monsters to grace the programme in a long time. The series will be screened from the autumn and although it is reduced in length, this should have a positive effect on the quality of the stories we are due to see.

John Nathan-Turner added: "We are strongly considering the use of an umbrella theme for the season and I do promise a stunning set of episodes. When something's been off the air for eighteen months, when it comes back it's got to be sensational. I hope and trust that we can deliver the goods."

FROM THE ARCHIVES

Proving that the search for old *Doctor Who* is continuing, BBC Archive chief Steve Bryant was recently amazed to discover a whole hoard of old black and white 405 line videotapes, amongst which were three episodes of the Sixties soap *The Newcomers*, the only surviving examples of that show.

Although no *Doctor Who* was located, Bryant used this as an example to show that more of the series *could* turn up on BBC premises. Also, next year is the Beeb's Fiftieth TV anniversary and they are marking the occasion with a season of fifty 'golden great' repeats – which could well include some old *Doctor Who*.

Added to that, the BBC are trying to get a new agreement from Equity over the number of out-of-time repeats they can show, in anticipation of their daytime television service, due to start within the next year or so.

NEW FACE IN THE TARDIS

It was recently announced that 21-year-old actress Bonnie Langford will be the Doctor's new companion. Former child star Bonnie will take over from Nicola Bryant after eight of the 14 episodes of Season 23.

Bonnie has apparently been brought in to develop the humour in the series, which Michael Grade has said will be "on trial" when it returns in the autumn.

Bonnie will play a 21-year-old computer programmer called Melanie, who comes from Pease Pottage in Sussex, and is determined to get the Doctor into shape.

She comments: "One of the first things I do as his new companion is order Doctor Who on a diet as I regard him as overweight. I also try to get him to exercise – but of course he will firmly resist both."

RADIO FANS

In December, Radio Four broadcast a documentary in a series called *The Enthusiasts*, concentrating on the massive reserves of international *Doctor Who* fandom. The main theme of the programme was why the series appealed, and what activities fans get up to – predictably, the more eccentric devotees were given the greater air time, while nobody came up with a startlingly original reason as to why the show held such definite appeal for them – an indefinable magic would seem to be the message.

DID YOU KNOW?

Finally, time for another of our trivial facts. During the early Seventies, *Doctor Who* was occasionally preceded by Jimmy Edwards' comedy series *Whacko!* set in a boarding school. During one of the episodes a character was seen watching *Doctor Who* on television, and, not only was he watching the show, it was also a part of the episode due for screening immediately afterwards – beat that for an unusual preview!

HANDS OFF~

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WANTED URGENTLY
DOCTOR WHO ASSISTANT

Aged between 16-25, no specialised knowledge is needed, but a sound basis in the art of screaming very loudly for no apparent reason would be desirable.

Applicants may be male or female, but must look good in a bikini. Splendid opportunities exist for travelling to far-away places, and meeting interesting monsters.

Applicants of a mechanical or non-earthly nature are not necessarily excluded, but all applicants must have sat the **Believable Expressions of Terror** exam, sometimes known as **The Myrka Test**, and have passed with a **fairly convincing** grade or better.

The successful applicant must be skilled in spotting confusing plot twists, and asking the Doctor to explain them to the audience. Also, the ability to make a good cup of tea is essential.

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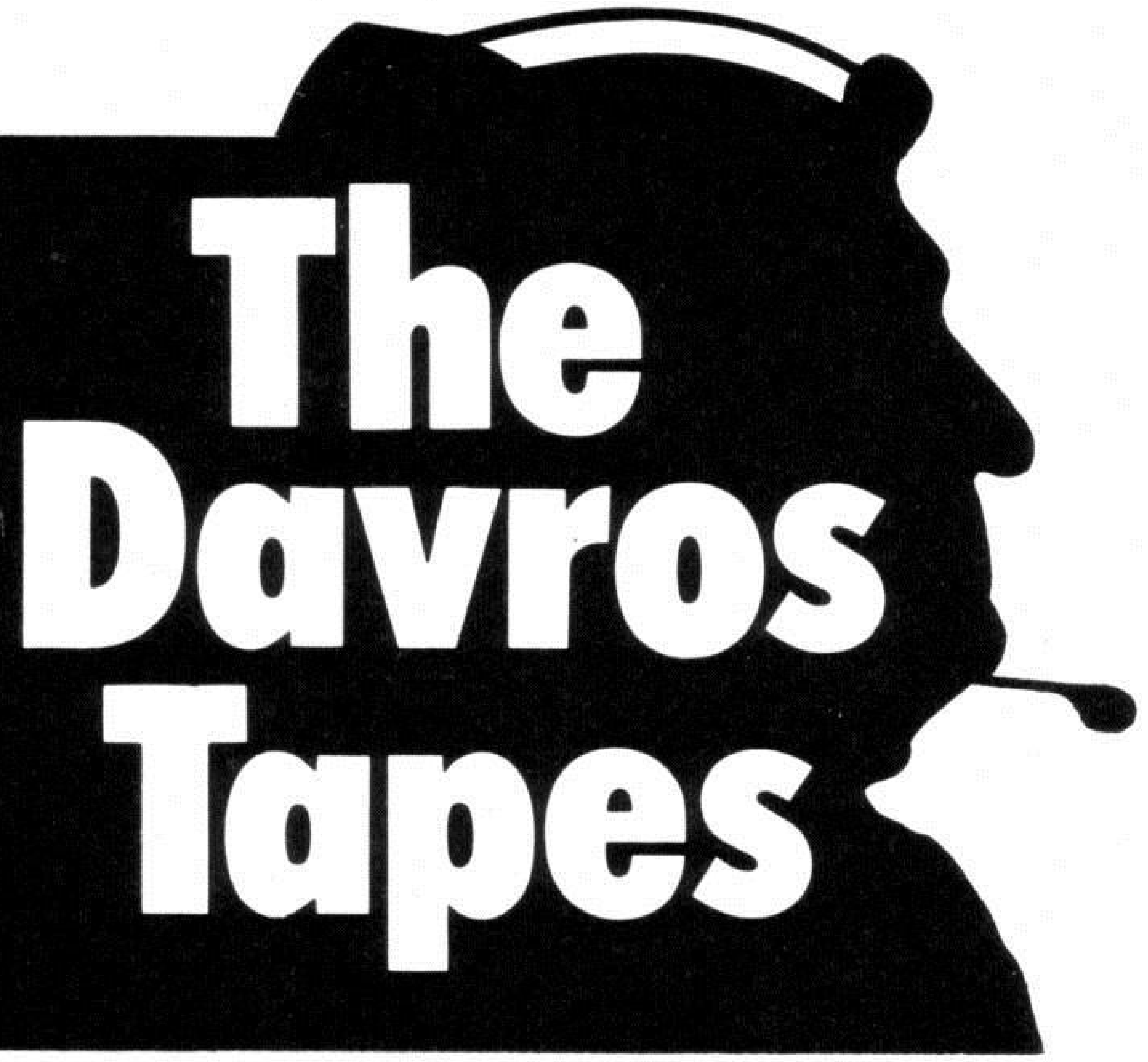
The Davros Tapes



Terry Nation once wrote that of all the characters he had created in *Doctor Who,* Davros was his favourite.

So it is hardly suprising that despite his apparent demise in *Genesis Of The Daleks* in 1975, the mad scientist returned in the 1979 story *Destiny Of The Daleks,* in the form of David Gooderson, who talks to Gary Russell in the second Davros Tape . . .

When I took the part, I hadn't realised quite how much of an acting job it was. I had assumed that Davros was just a guy wearing a funny headset and wasn't going to be seen. I also presumed that the voice would be treated and added afterwards. I was wrong on both counts – it was a very demanding character role. I had to get some weight behind the mask, make people believe it was a person and not just David Gooderson in a mask – it needed the megalomania.

My voice is deeper than Michael Wisher's was and after watching tapes of his story, I decided that I'd take the basics and do my own thing. I tried to make Davros a bit more sympathetic. I always thought it a bit much that he was totally nasty. He is unpleasant certainly, and has good reason to be so, especially with a face like his, but not quite *that* unpleasant. As an actor you sympathise with the character you're playing. You play him from your point of view. There's something very pathetic about this little man, this cripple. As a megalomaniac he's not particularly powerful, although he thinks he is.

As a result of this, he doesn't really fear the Daleks as before. He realises that they're fallible, but only as though it's *their* fault, not his. He's like an inventor without a job any more, so he sets out to prove that they need him. However, they are doing quite well on their own thank you and so he tries to show them otherwise. The Daleks are really a lot more powerful than he will ever be, because they are not trying to be powerful. Davros is halfway to being a Dalek himself, but only halfway. He had to try and be better than them. All this 'I will be supreme' shouting added another dimension to the character.

In many ways, if the Daleks are like the Nazis then Davros is their Führer, their own Hitler. Hitler's actions, just like Davros', were evil, terribly evil and horrendous – and nothing sympathetic in them – but as a person he was inadequate. So is Davros.

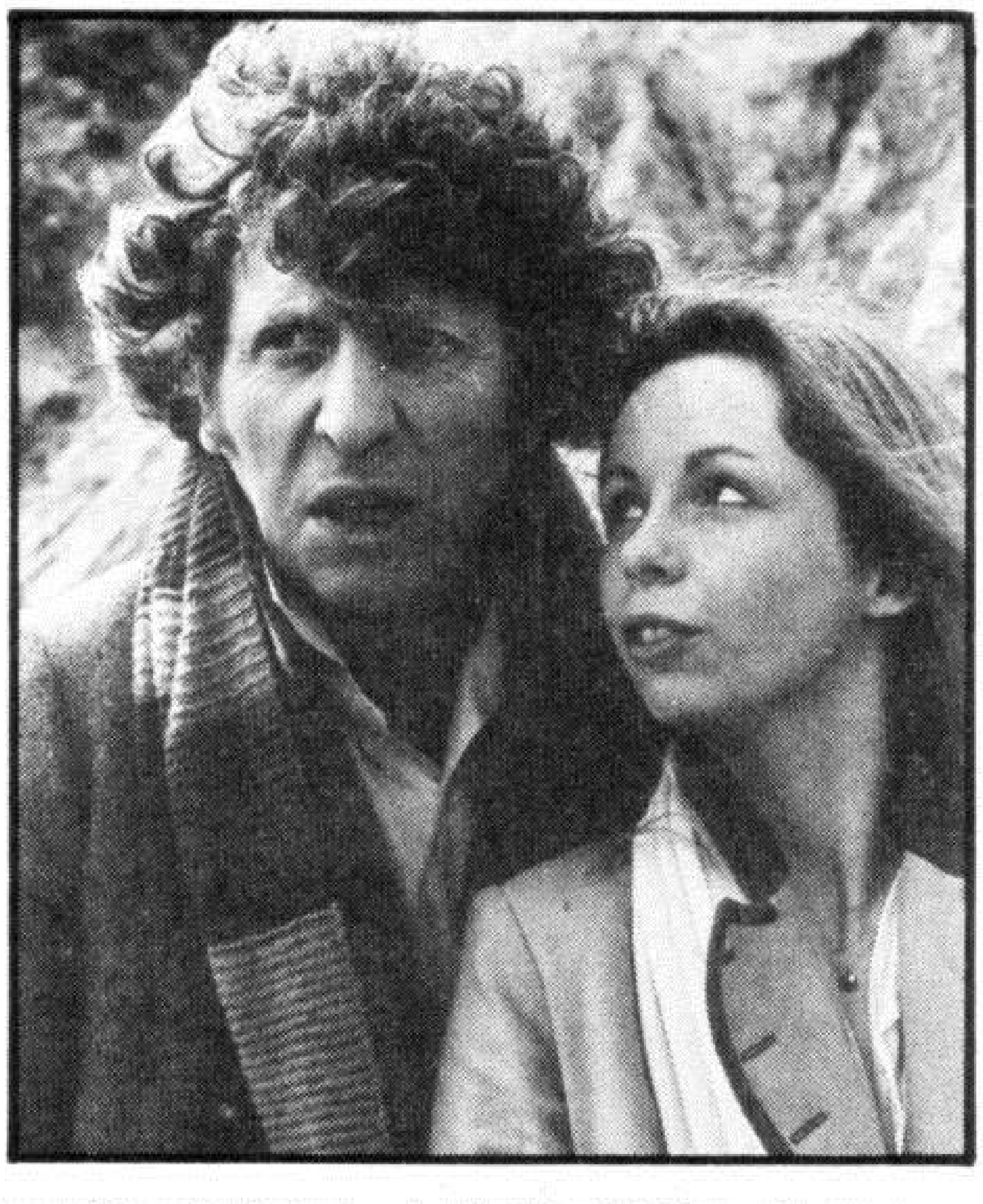
The Doctor allowed Davros sympathy. The whole atmosphere of *Doctor Who* with Tom Baker changed the series and certainly made the script good. While Davros ranted and acted evilly, all the Doctor would say was, "Oh, poor Davros, here, have a jelly baby," and so he undermined Davros' character.

The making of *Destiny of the Daleks* was enormous fun. We rehearsed at the BBC's huge block of rehearsal rooms in Acton and while I was trundling around in my half-a-Dalek, so were the actors who played the Daleks. We ran around like being in buggies – them in theirs and me in mine. Their timing is magnificent, though. They can see exactly what is going on and by the time you get to the studio, when they get completely encased, they know every move, not just theirs but everybody's! Cy Town was one of them – he's terribly experienced at being a Dalek. He just pedals with his feet and it glides along – which is not as easy as it sounds, but he is terribly good.

I had difficulty, because I couldn't see much through Davros' mask. It was like being a swimmer with goggles on – you can see dimly directly in front, but nothing at the side. The mask was, I think, Michael's original and as I'm a bit bigger, it didn't quite fit. It had been on display somewhere and was a little the worse for wear. The hand make-up was good, though. They painted on some glue stuff and added the nails, warts etc., and when it had dried, it peeled off like a glove.

Anyway, back to not seeing properly. There was one scene I remember where Tom Baker had to push me along, not to give my feet a rest from peddling but to make the scene go faster. One time I did get going, though, was when I was delivering a speech to my Dalek troops as they went to fight the good fight and I covered half the studio, shouting out my orders. That took a lot of peddling and a lot of sweat. And the shouting was fun, because although I actually spoke my lines into a throat mike, they treated them at the same time so it came out instantly Dalek-ish.

I was also a Dalek or two, voice-wise. I sat in this tiny, tiny room with Roy Skelton in between shooting Davros scenes. I remember one bit where Daleks burst into a room and Roy and I sat there shouting at Romana. I rather like Daleks and I assume they are popular. They are certainly the best monsters on *Doctor Who* and the audience seems to like them, so it is quite nice when they turn up now and again. I would have loved to have done Davros again; he was quite a challenge in the end. ◆



Above-right: Tom Baker and Lalla Ward* (Destiny of the Daleks). *Left: David Gooderson.

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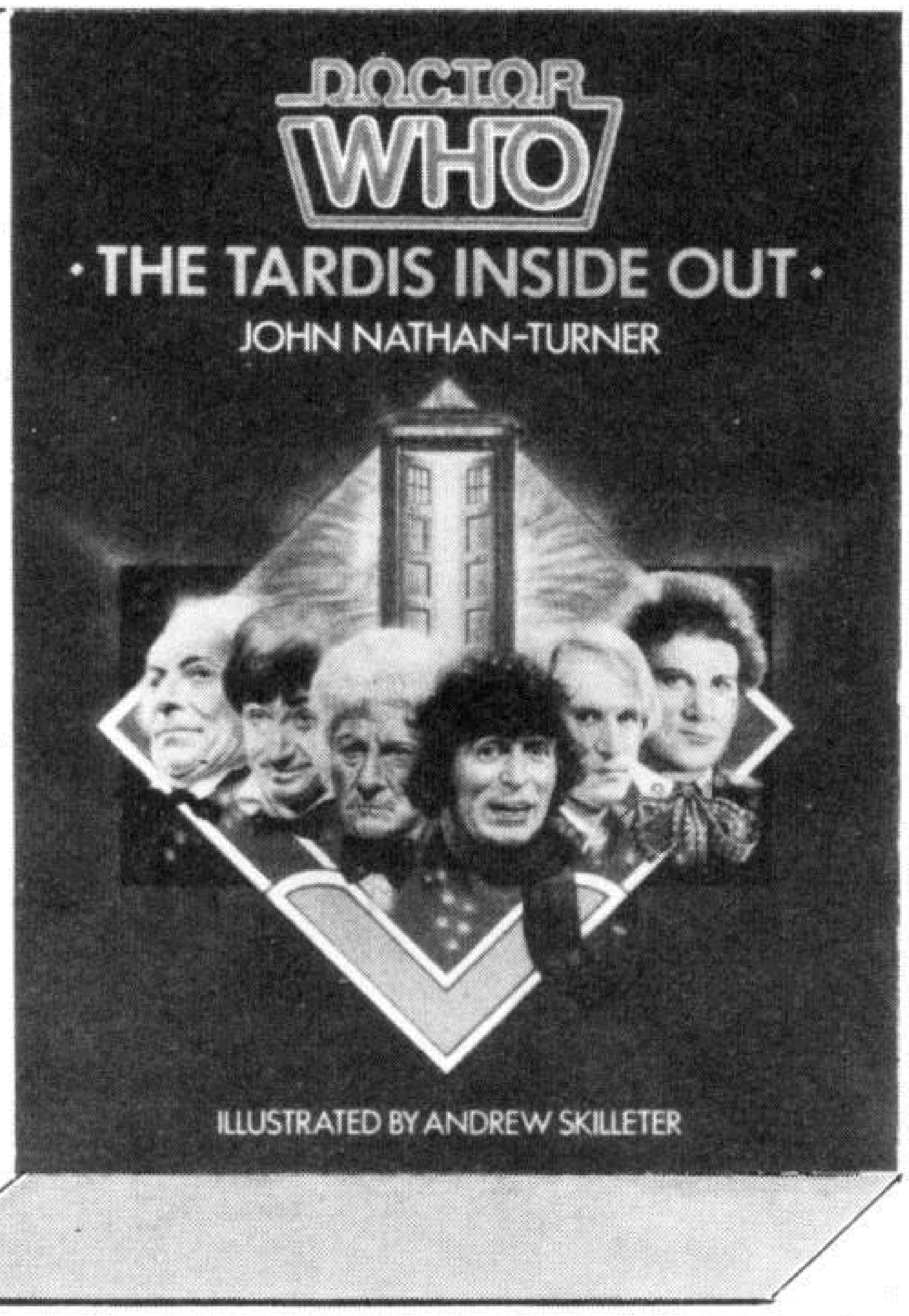

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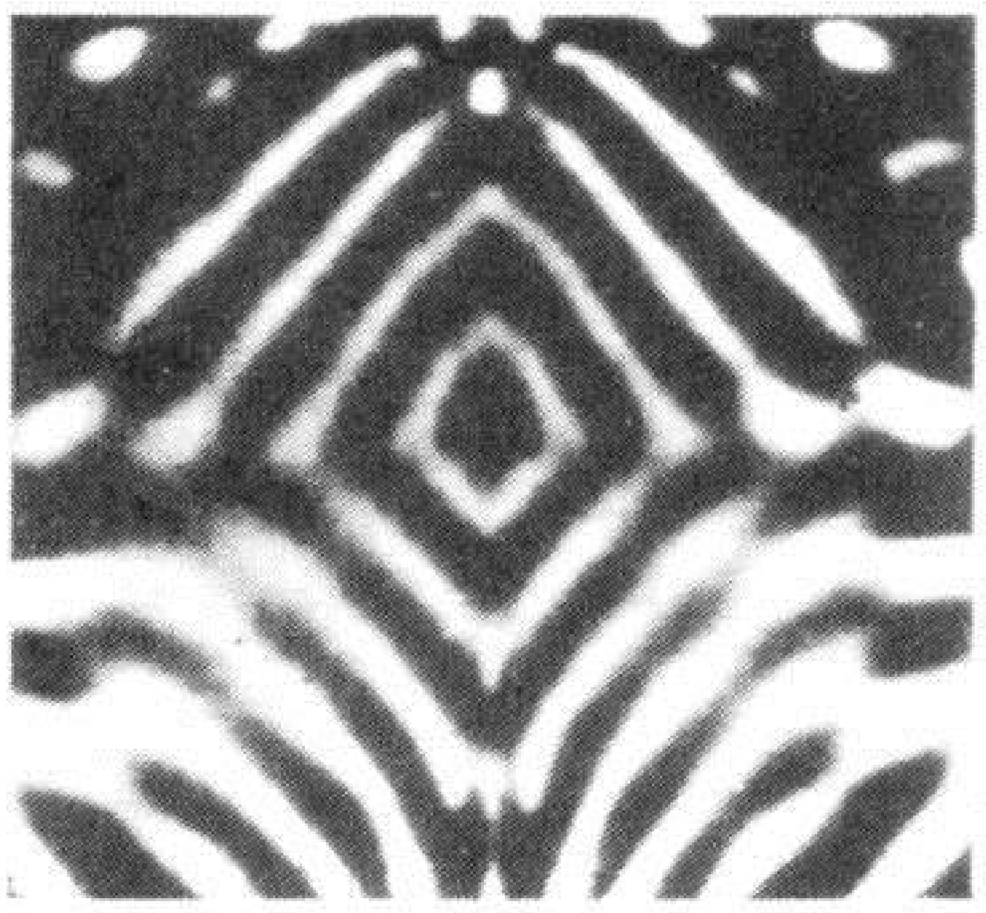


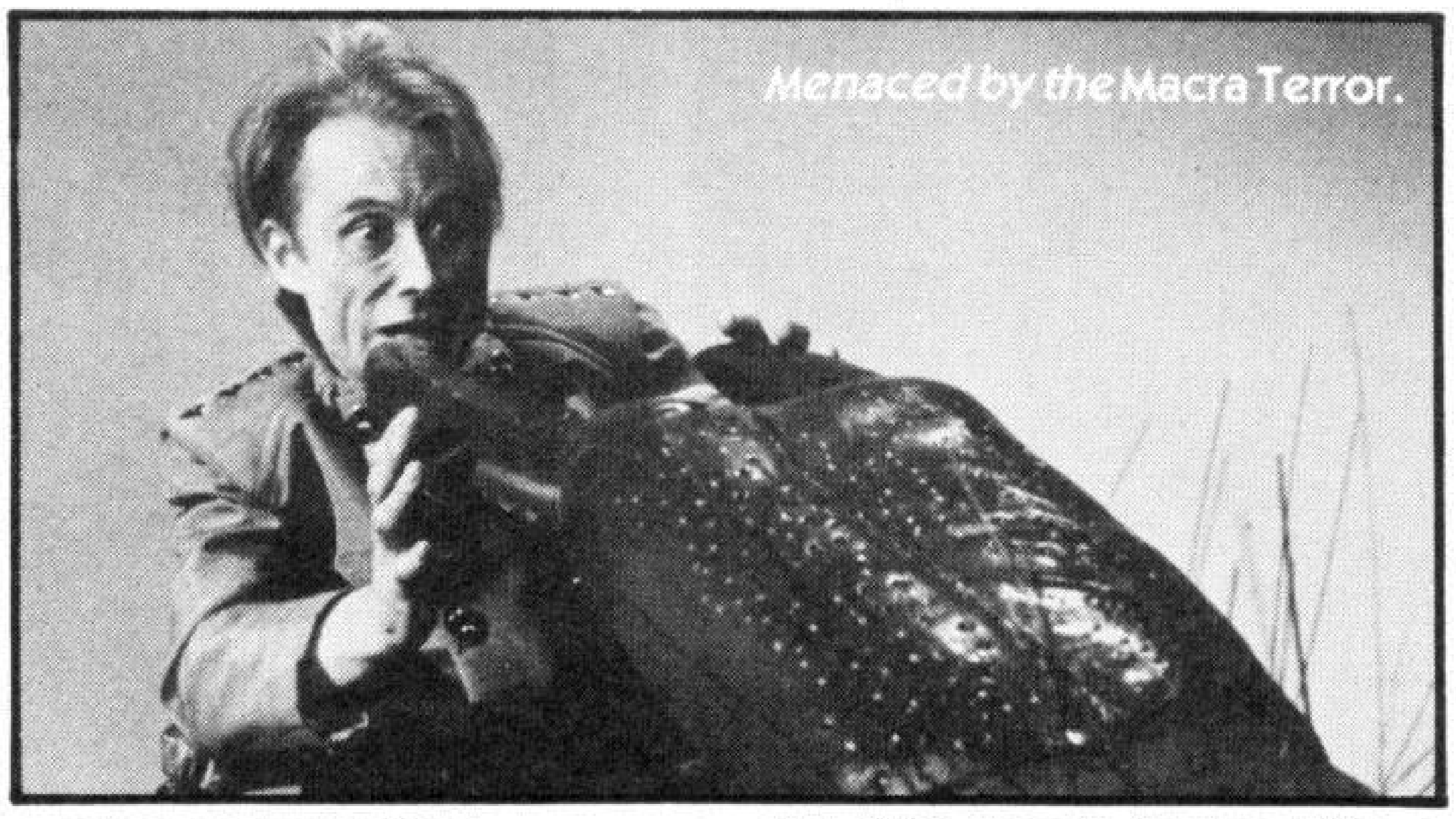
BIG BROTHER

First this month is Paul Lukacs from Cleveland, Ohio. Paul explains that he has recently seen a re-run of the 1970 Pertwee story *Inferno* on his local TV station and during that story, when the Doctor is flicked into the alternative world where a fascist state rules, the Doctor keeps coming across a series of posters with a 'Big Brother'-style face claiming that 'Unity Is Strength'. Paul wonders if the face was of anyone in particular as to him it looks like the Dalek creator Terry Nation. Indeed the face *was* someone in particular, but not the famous writer. It belonged to the Visual Effects Designer for a great many shows, Jack Kine.

As another interesting point, Paul, you and your fellow Americans will also have seen a scene in one episode that the British won't have. You may remember a sequence in the alternative world where the survivors of Project Inferno are grouped around a radio as a newscaster sends out warnings of the geological disasters. The voice was that of Jon Pertwee doing one of his famous 'funny voices', but the then producer Barry Letts felt it still sounded too recognisable, and it was cut from the final transmission copy over here, although it was still sold abroad.

HOLIDAY OF TERROR

The second question this month is from Peter Runacres (sorry if the name is wrong Peter, but it wasn't too clear) of Solihull in the West Midlands. Peter's mum says she remembers a Patrick Troughton *Doctor Who* story where the Doctor, Jamie and some other people stand on some discs and are then covered by tubes. The tubes then fill up, empty and rise away, leaving the Doctor and friends unharmed, although the Doctor complains about his suede shoes having been cleaned. Peter wonders what story his mother was watching.



Menaced by the Macra Terror.

Easy one this, it is the 1967 Ian Stuart Black story *The Macra Terror*, and the event occurs when the Doctor, Ben, Polly and Jamie are being shown around the vast holiday complex. (My spies have been out by the way and hint strongly that the next Target novel Ian Stuart Black produces is more than likely to be this very story!)

CYBERMEN CELEBRATION

Three questions about *Doctor Who* merchandise now from Adrian Robinson, also from the West Midlands – this time Dudley. Adrian's first question is whether or not there is a book about the history of the Cybermen coming out soon. There is indeed; *Who Dares* publications who brought out the recent Frank Bellamy art book are planning such a book, to be co-written by Adrian Wrigglesford and well-known Cyber-Leader himself, actor David Banks. More details on that as they come.

Secondly, Adrian wonders if it is true that the 1972 record *Who Is The Doctor* has been recently reissued. Again the answer is yes. In Britain it is available on Safari records and features the *Doctor..?* song by the group Blood Donor on the 'B' side. In America it is on the BBC/Gemcom label and features Malcolm Clark's *The Sea Devils* incidental music on the 'B' side. *The Sea Devils*, by the way, is a slightly edited version of that on the BBC record *Doctor Who – The Music Vol 1*.

Finally Adrian wonders what the rarest item of merchandise is. To answer that, I sought the help of David Howe of the *Doctor Who Appreciation Society* reference department. He suggested that there were two sorts of rare merchandise – perishable and not-so-perishable. Taking the latter first, David reckons that the three puzzle books from the Patrick Troughton era are fairly rare, along with two colouring books – one from the Pertwee years, the other a Hartnell-based book. As for perishables, David lists the following, all from 1965, the height of Dalekmania: A Dalek Easter Egg, Dalek Jelly Babies (!), Chocolate Daleks, Dalek Balloons, a Dalek candle, Dalek fireworks, Dalek pencils and my favourite of the lot, a Dalek papier-mâché mask!

TIME LIMITS

On to time travel now with Mark Stockdale in Victoria, Australia. Mark asks which stories are set furthest in the past and which furthest into the future? Depends, Mark on whether you mean Earth's past and future or those of the Universe. First, taking the Universe; it is impossible to tell exactly how far in the future, but we do *know* about the past, although we've never actually been there. In *Terminus*, we discovered that the jettison of a spacecraft's fuel went back through a time warp, exploded and created the Universe. As for Earth – the furthest back we've ever been was in *City Of Death*, where the Doctor, with a little help from the eager detective Dugan, floored Scaroth and allowed his ship to explode, thus giving life to earth in the primaeval mud.

And the furthest forward? *Frontios*, which showed us an Earth colony surviving after the final destruction of the Earth, witnessed in *The Ark*. The exact dates for *Frontios* and *The Ark* are difficult to judge accurately, because they were into 'the second calendar' but it must have been many thousands of centuries after *The Sun Makers* (Earth had been mostly abandoned in that story, which had been set some centuries after *The Ark in Space* and *The Sontaran Experiment* because the Earth had been rebuilt and recivilised). Phew.

NUMBER JUMBLERS

Finally this month, our regular Target question comes from Richard Johnson up in Chester. He wants (as do a lot of you) an explanation for Target's seemingly erratic numbering system on their paperback novels. It's quite simple really. The first book they numbered was Steve Gallagher's **Terminus** ***(79). They then just numbered them in the order they came out, with the exception of*** **Planet of Fire** ***and*** **Caves of Androzani,** ***which are the wrong way round and the forthcoming*** **Vengeance On Varos,** ***which although claiming to be book 106, certainly isn't. Anyway, before then no list was available to W H Allen, so that they could number the books in the order in which they came out. So they numbered them alphabetically, which is why book 1 is*** **The Abominable Snowmen** ***and not*** **The Daleks** ***(the first Target*** **Doctor Who** ***book).*** ◆

OFF THE SHELF

A regular look at the world of Doctor Who in print . . .

They were standing a few yards away, both dressed in what the Doctor took to be the uniform of some advanced culture, a touch too military in taste for the Doctor, and he noted with disapproval the fact they carried light guns of considerable power and sophistication but he supposed they had to take precautions to protect themselves against the unknown. What did please him was the look of the two men – well built, carrying themselves with great assurance, with a pleasant manner, and a cultivated bearing; tall, attractive, showing deference to him. "We welcome you Doctor. I am Edal, Captain of our guard and this, my lieutenant, Exorse." The younger man bowed. "This is a great honour, Doctor."

"Just as I thought", said the Doctor. "You know who I am. And I am expected?" "We don't know your name, Sir," said Edal, "But our space observers have their own name for you." "And what is that," asked the Doctor. "They know you as the Traveller From Beyond Time," said Edal.

And good for Edal, we all cry. The question is, if they "don't know your name" how come both Edal and Exorse have just called him Doctor? (They have not met before – this occurs at the book's start). I mean, if you had the name of Edal and Exorse, why should 'Doctor' seem like a title rather than a name?

But this is a trifling point, and I'm positive I am missing something there. The *The Savages* (Ian Stuart Black) is a somewhat sparse, but enjoyable book. However, informative and exciting it may be, but only on the surface. Depth of character certainly isn't the strength of this book. For his first *Doctor Who* novel, Ian Stuart Black has done a quite adequate job, but nothing too special – although after the splendour of *The King's Demons, Mark of the Rani* and *Galaxy Four* recently, maybe my expectations have been raised too high.

After all, mistakes like the above cited have appeared before. Who could forget Terrance Dicks' wonderful discrepancy in *Underworld*. You know, pages 108 and 109 – where the Doctor waves the sword about, challenges the Oracle and then asks Leela for the sword which *she* retrieves from Idas (perhaps there were two swords), or *Invasion of Time* where the Doctor leaves K9 in the Presidential quarters, goes into the Chancellor's quarters and starts talking to K9!

GOOD ROMP

The odd thing about *The Savages* is that although it is not a terribly well-written book, and it gives no fresh approach, it is very likeable. Maybe it's because of the story, which is a good romp if none too cerebral and the Doctor, Dodo and Steven make a good, and very underrated team.

Thankfully, with the books from the show's third season coming thick 'n' fast now *Gunfighters, Ark, Celestial Toymaker* and, one day *The Massacre*), that only leaves the two Dalek stories and *The War Machines* to go.

However, back to *The Savages.* For those unfamiliar with the story (I was until I read this) it seems to be about a planet with two branches of the same humanoid race. Firstly the elders, who are wonderfully goodlooking, scientific but not very good at names! Then there are the savages, who are unremarkable except that they look rough, have stupid names and get books named after them! Each group fears the other, especially as the Elders, led by the ammoral Jano, keep kidnapping young and nubile savages, to strap them to machines, and drain off their life force and carry on living. About the only benefit of this is that they adopt a conscience and equally daft names. (Amongst Elders like Exorse, Senta, Avon and Edal there is a girl called Flower.)

Anyway, the Doctor is virtually worshipped by the Elders, whilst cynical Steven and dozy Dodo discover the truth. Edal sets out to prevent them stopping things – after all who wants to stop living well, just because of a few savages? Anyway, the Doctor is forced into giving a bit of life force to the egotistical Jano, who adopts his holier-than-thou conscience and sets about setting the world to rights. At the end Edal is shot down (as all good villains are) but isn't badly hurt, everyone makes friends and Steven is somewhat unceremoniously dumped by the Doctor to lead the planet, not so much because he's good at it, but because it seems, the Doctor wants to be rid of him. Probably got fed up with Steven always being right . . .

Dodo and the Doctor disappear, Steven is left with a bunch of half-educated savages and half-savage, non-savages to look after, with nothing but the clothes he stands in and the Doctor's best wishes. And that's that. Whilst I recommend the book, I think the best way to sum it up is thus: If you collect paperback novels, but maybe buy hardbacks of the really good ones – wait up for the paperback. Besides, you'll need to save your money up for the slightly pricier recent issue *Fury From The Deep* hardback. Why is is pricier? I'll explain in a month or so . . .

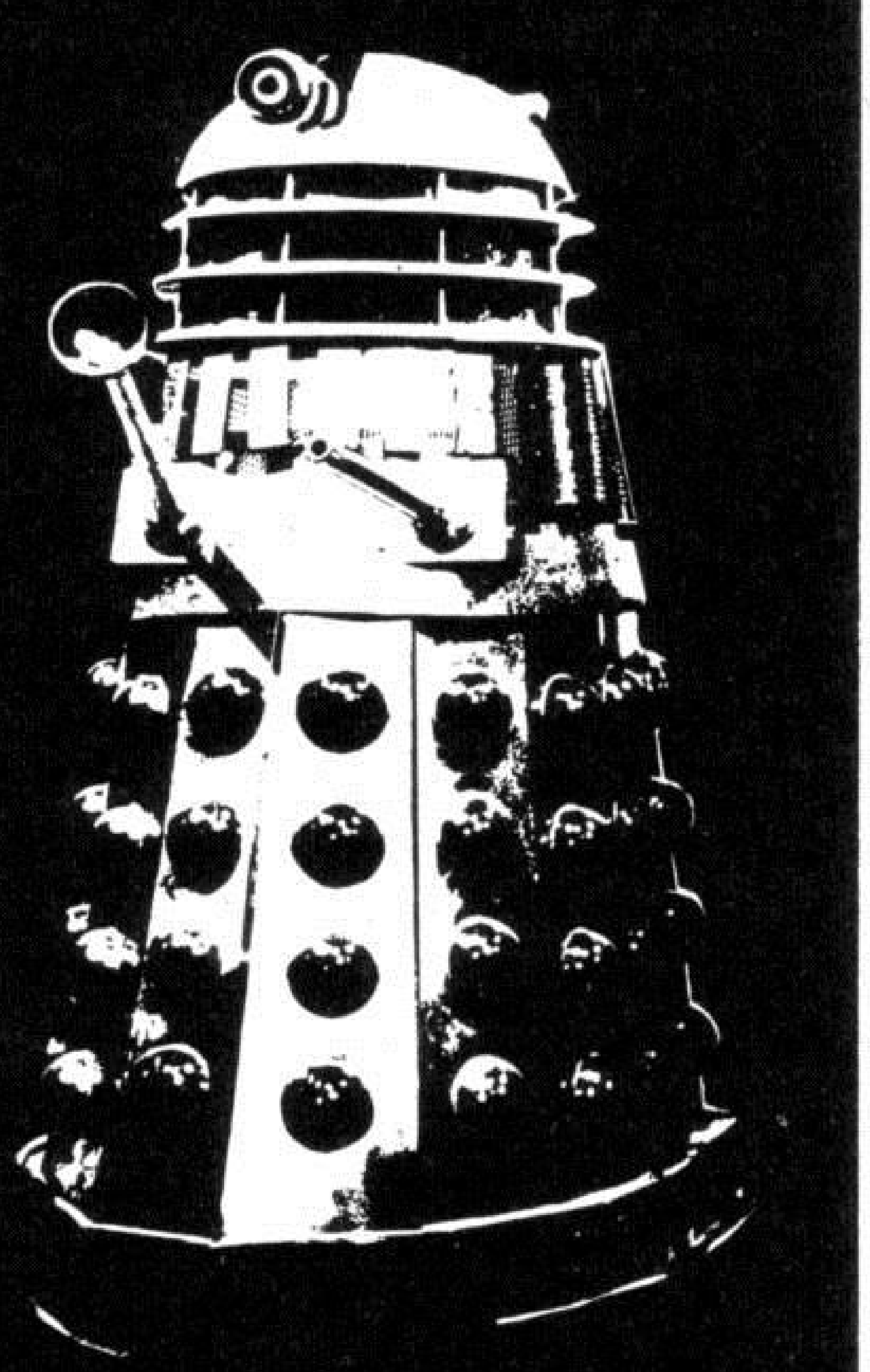
◆**Gary Russell**

QUICK QUIZ

Below are ten questions to test your knowledge of what's what and who's who in *Doctor Who.* Answers in issue 112.

1. Which story introduced the Cybermen to viewers?
2. Which *Doctor Who* guest star has become Joan Collins' sister?
3. Which *Who* story was not broadcast because of a BBC strike during the filming?
4. In what part did Nicholas Courtney first make an appearance in *Doctor Who*?
5. Who killed attacking monsters by screaming?
6. In which story did we first learn the name of the Doctor's home planet?
7. Which Monty Python star appeared in *City of Death*?
8. How many companions did Doctor Peter Davison have over the years?
9. Which Doctor sometimes used the alias John Smith on Earth?
10. Which story was the first to have a modern day setting?

ARCHIVES



First shown: January, 1972.

THE DAY OF THE DALEKS

EPISODE ONE

Throughout a huge stately home quiet reigns, with only the ticking of an old grandfather clock to disturb Sir Reginald Styles, who is working late and alone in his study. He is distracted by a slight scratching sound, as if a latch is being pulled back. Suddenly, the French windows of the study burst open to reveal a young man dressed in camouflage disguise and carrying a laser gun. He aims to fire at the astonished Styles and then promptly vanishes. Hearing the noise, Miss Paget, Styles' secretary, rushes into the room, to find her boss in a state of shock.

The next morning, the Doctor is as busy as ever working on his grounded TARDIS console, and watched by a sceptical Jo Grant. Then through the double doors of the lab, a startled Jo sees herself and another identical Doctor facing them. After a time, these ghostly figures vanish, and the Doctor explains that his work on the console must have produced a localised temporal anomaly.

At this point, the Brigadier arrives. He needs the Doctor's help – the world is facing a serious political crisis, on the verge of war, and Britain has agreed to host a last-minute peace conference. But at the last hour, the Chinese have dropped out. Styles, the man behind the conference, is now planning to fly to Peking in an attempt to get them to change their minds. However, the Brigadier is worried about Styles after events at his house the night before.

In a clearing near the house, the guerilla materialises again. However, he is set upon by some Ogrons, vast, ape-like creatures who appear as if from nowhere. UNIT troops, busy patrolling the grounds, enter the fray and rescue the guerilla while the Ogrons vanish into a railway tunnel.

Meanwhile, in Styles' study, Miss Paget is explaining to the Doctor and Jo about the previous night. Styles, though, refuses to admit that anything happened and departs for the airport. The Doctor realises that Styles doesn't want them to think he has been seeing things. At this point, the Brigadier is summoned to the railway tunnel, where Benton says that the creatures they cornered inside have vanished into thin air.

The guerilla is taken off in an ambulance with Benton, while the Doctor is handed a small black time travel device, found in the guerilla's pocket.

Meanwhile, on a strange future Earth, the Controller listens to the Ogrons' report of their unsuccessful mission – he tells them their masters will not be pleased. The Doctor accidentally operates the time travel device, so that the guerilla vanishes from the ambulance, watched by an incredulous Benton.

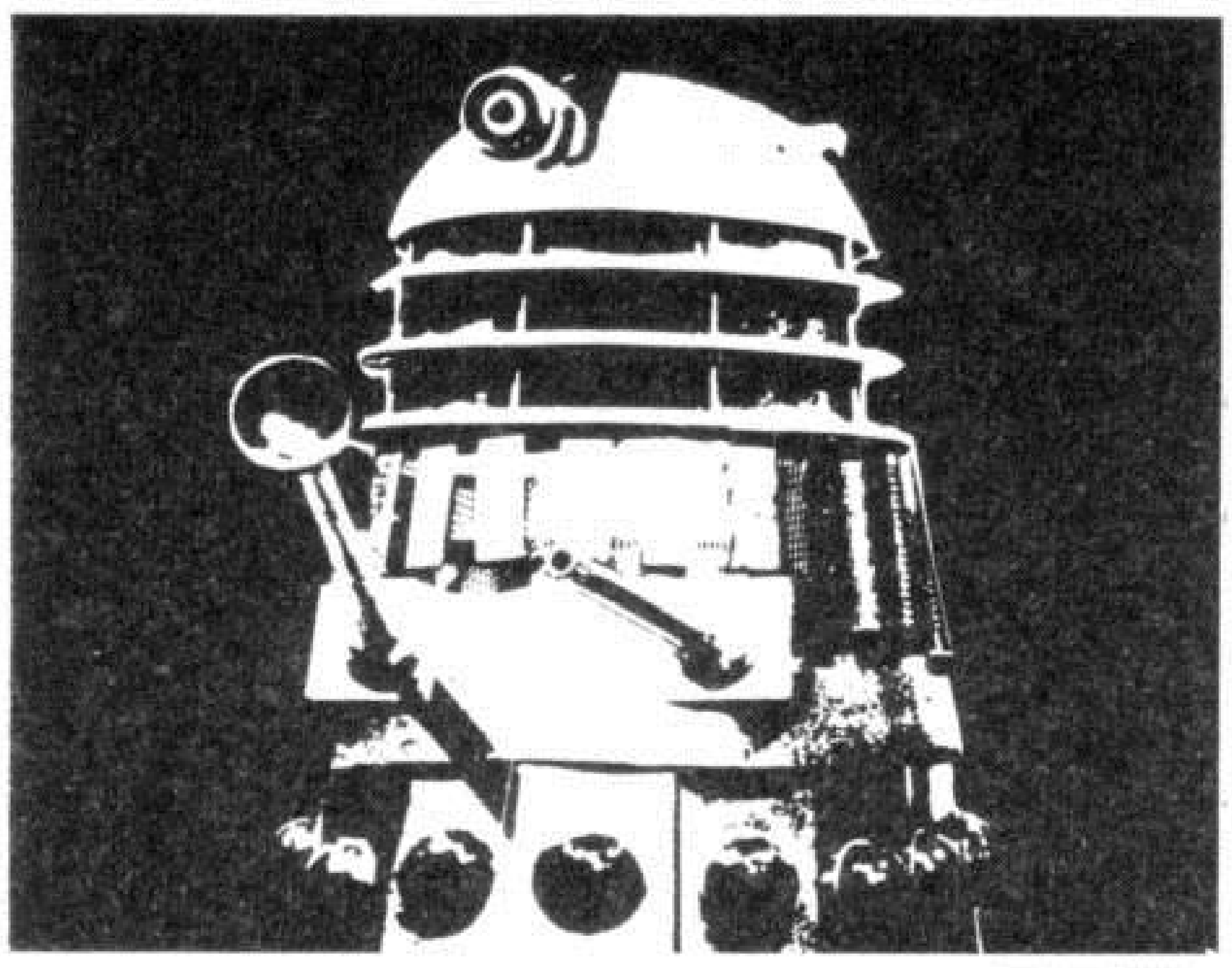
When he learns this, the Brigadier is annoyed. The Doctor, on the other hand, realises that events seem to be centring around the house. He asks Jo if she would like to spend the night there – waiting for one of Sir Reginald Styles' ghosts.

Back on future Earth, a girl scanning the time zones reports the activation of the guerilla's device to the Controller, saying that she cannot pinpoint it exactly. In Styles' study it is now night. Jo and the Doctor sit alone, the Doctor enjoying some cheese and wine. Little do they know that three guerillas have now materialised in the inky depths of the railway tunnel. One is called Beaz, one Shura and the leader, a woman, is named Anat. They begin to make their way to the house.

In the corridor outside the study, Jo bumps into Benton, who asks her for some refreshments. Jo fetches the Doctor's cheese and wine, which Benton is about to devour when his superior, Captain Yates arrives and sends him back on patrol. As soon as Benton is gone, Yates takes the food and wine instead, telling Jo that "rank has its privileges"! Jo goes back to the Doctor, who speculates that the ghosts may be ghosts from the future and not the past.

The three guerillas have now crept right up to the study windows. Anat and Beaz go round to the front of the house, while Shura stays by the window. The Doctor is on his own, Jo having wandered off. Toying with the time travel device, he slams it down on the table – and immediately it begins to operate. Seeing this, Shura bursts through the window and a fight ensues.

On the future Earth the time signal is being picked up – the Control-



ler goes to a scanner and says that they are trying to lock onto the co-ordinates. The scanner image is being relayed to a control room of Daleks, who announce that whoever is operating the time travel device is an enemy of the Daleks and must be exterminated.

EPISODE TWO

Shura, floored by the Doctor, begs him to turn off the device. At this moment, Anat and Beaz arrive with Jo held at gunpoint. They turn off the device and the scanner on the future Earth control room loses the signal.

In the study, Anat announces that it is now time for the Doctor to pay for his crime with his life. The Doctor manages to convince Anat that he is not Styles, but is only beginning to explain why he took his place when Yates and Benton can be heard approaching. Quickly, Jo and the Doctor are hustled into a cellar, while the UNIT men conduct a fruitless search.

When they are gone, the Doctor and Jo are left tied up in the cellar. Shura volunteers to go back to the railway tunnel where there is a transmitter back to their base on the future Earth. He will learn when Styles is due back so they can wait and kill him on his return. The Doctor and Jo will be kept as hostages in the event of trouble. Otherwise they will be executed.

Down in the cellar, the Doctor has other plans. He has identified the guerillas as political fanatics here to change history and, with Jo's help, starts to untie his bonds. On the future Earth, with the help of Dalek technology, more Ogrons are to be sent to the railway tunnel time terminal to execute the guerillas.

This is unfortunate for Shura, who, on reaching the tunnel to make his transmission is attacked by an Ogron. Just managing to destroy the creature, Shura is nonetheless injured. He creeps into a recess in the tunnel to hide while the Ogrons that followed the first one return, fearing detection from the UNIT troops nearby.

In Styles' study, the phone rings. Anat, worried that it will look suspicious if it isn't answered, hauls the Doctor and Jo up from the cellar. Anat warns the Doctor to tell whoever it is that all is well. The Doctor does as he is told, but warns the Brigadier, at the other end of the phone, by saying "Don't forget to tell it to the marines," when talking about the situation. The Brigadier, picking up on the hint, orders that the house be surrounded at once.

The Doctor tries to persuade the guerillas that Styles isn't a bad man, but Jo distracts him by breaking free from her bonds and holding up the time travel device which she thinks must be important to the guerillas. They warn her to put it down, but it is too late – the device operates and Jo vanishes, rematerialising in the control room of the future Earth where she is met by the Controller and two Ogrons.

The Doctor is tied up again and left in the cellar. Jo's fears about this new place are calmed by the Controller, who tells her that the Ogrons are only servants. He uses her mistrust of the guerillas to say that they are evil and that he needs her help to capture them. Jo agrees, particularly when the Controller says he will return her to her time. She gives him the exact dates and information which the Daleks need to trace the guerillas and lay an ambush in the railway tunnel – an ambush to be led by Daleks.

Back at the house, the Ogrons attack. A battle between the creatures and the UNIT troops ensues, while inside Anat goes to see what is happening. The Doctor has by now managed to free himself and he rushes to the study. He and Beaz are fighting when Anat returns. She and Beaz return to the tunnel, leaving the Doctor to fight an advancing Ogron. The Brigadier comes to his rescue, however and allows the Doctor to borrow his jeep. The Doctor sets off for the tunnel, trying to follow Anat and Beaz. When he arrives there he rushes into the blackness ahead of him. There is a humming sound and before his horrified eyes, the menacing shape of a Dalek materialises.

EPISODE THREE

The Dalek, however, is intent on destroying the guerillas. Following its eyestalk, the Doctor rushes off to a recess where Anat and Beaz are desperately operating their time travel device. The Doctor leaves with them and the group re-emerge in a similarly gloomy corridor in the future Earth. The Doctor says he has come here to rescue Jo and Anat tells him she will be in central control.

At this point, Ogrons and Daleks arrive so the group separate, the Doctor escaping through a trapdoor which leads into the world outside. He is shocked by what he sees – Dalek-controlled England is a desolate landscape of decay.

Meanwhile, the Controller is reporting the failure of the ambush to the chief Daleks, trying to blame it on the Ogrons. He also mentions the Doctor, at which point the Daleks hysterically demand that the Time Lord be found and exterminated. The Doctor is still free, although he narrowly avoids colliding with a slave work party. Unfortunately for him, he is soon

spotted by a monitor device, and on arriving at a slave work centre is captured by a group of Ogrons.

Elsewhere, Anat and Beaz are hiding in a rebel base. They are reporting to their seniors, telling how they lost Shura, the girl and the Doctor. Jo is meanwhile being assured that the Doctor will be found and both she and her friend returned to their own time.

In fact, the Doctor is being ruthlessly interrogated. His first guard is then replaced with a manager, who tells the Doctor that he is a member of the resistance. He gets no further, because the Doctor is escorted away at this point and as soon as he is gone, the manager begins to transmit the information to the rebels. At this, he is clubbed down by an Ogron, who had been listening out of sight.

The Doctor is taken to Jo and the Controller, who becomes angry and exits when the Doctor challenges him about the way things are run in this world. He convinces Jo that all is not well and they begin to plot their escape. Jo starts screaming, which summons their Ogron guard. However, the Doctor's aikido has no effect on the guard and it is Jo who knocks it unconscious with a wine jug. The Daleks decide to use the mind analysis machine to ascertain whether this is the Doctor, when the news of his escape reaches them. Their immediate recapture is ordered.

Jo and the Doctor rush out to a compound, where they are pursued by lumbering Ogrons. The Doctor appropriates a large motor cycle to assist their flight, but after a short chase they are captured.

In the rebel camp, Anat and her associates now realise that the Doctor is on their side and might be able to help in the struggle against the Daleks. They decide to try to rescue him. At this very moment, however, the Doctor is tied to the Mind Analysis machine, his memory being probed to identify him. Images of his first and then his second incarnations flash up on a connected scanner. In truimph, the Daleks confirm that he is the Doctor and can now be exterminated.

EPISODE FOUR

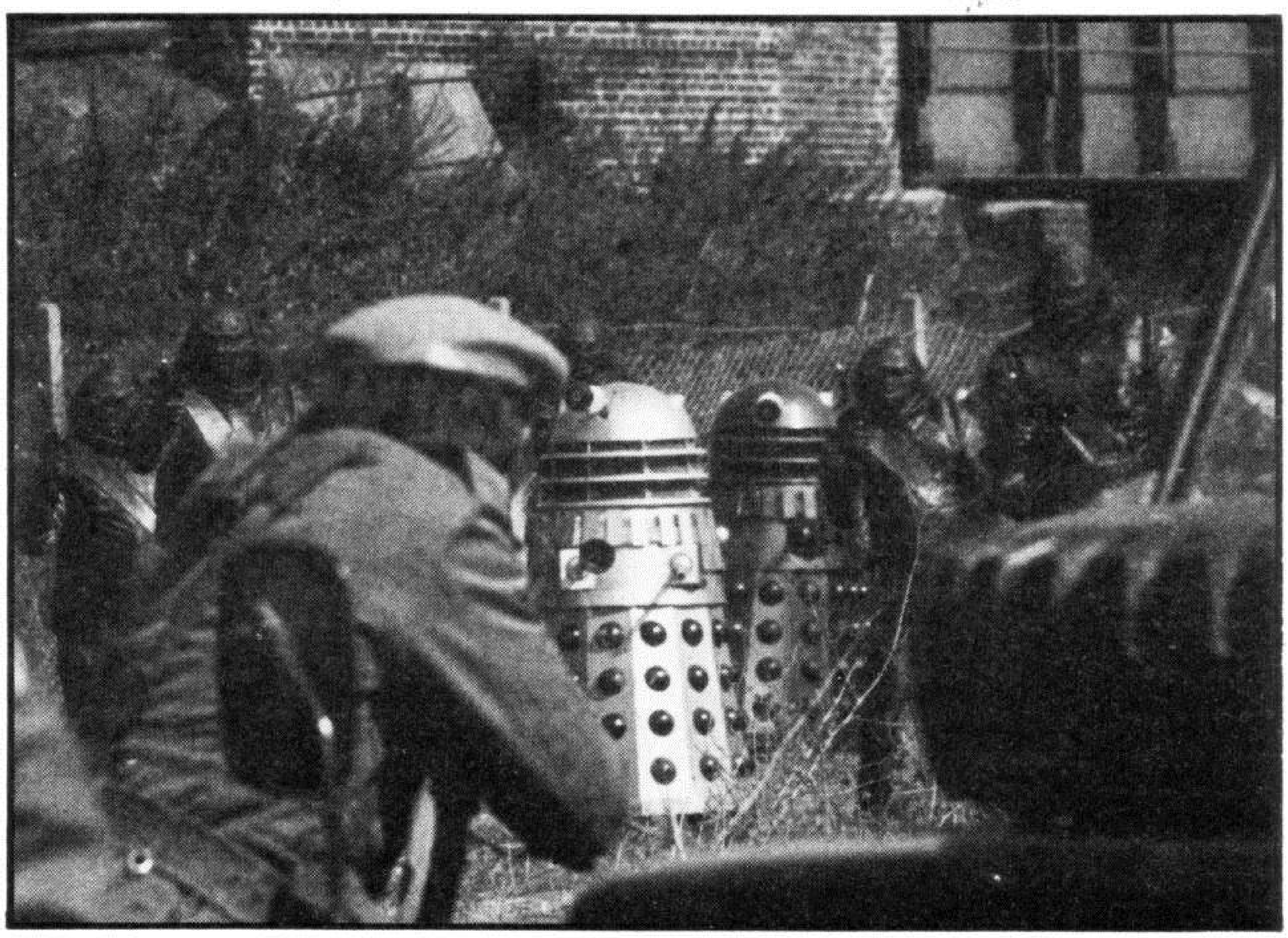
Just as the Doctor is about to meet his end, the Controller intervenes and says this would be a mistake, as the Doctor could help him destroy the resistance network once and for all. The Daleks agree to let the Controller interrogate him, using their power over Jo as pressure.

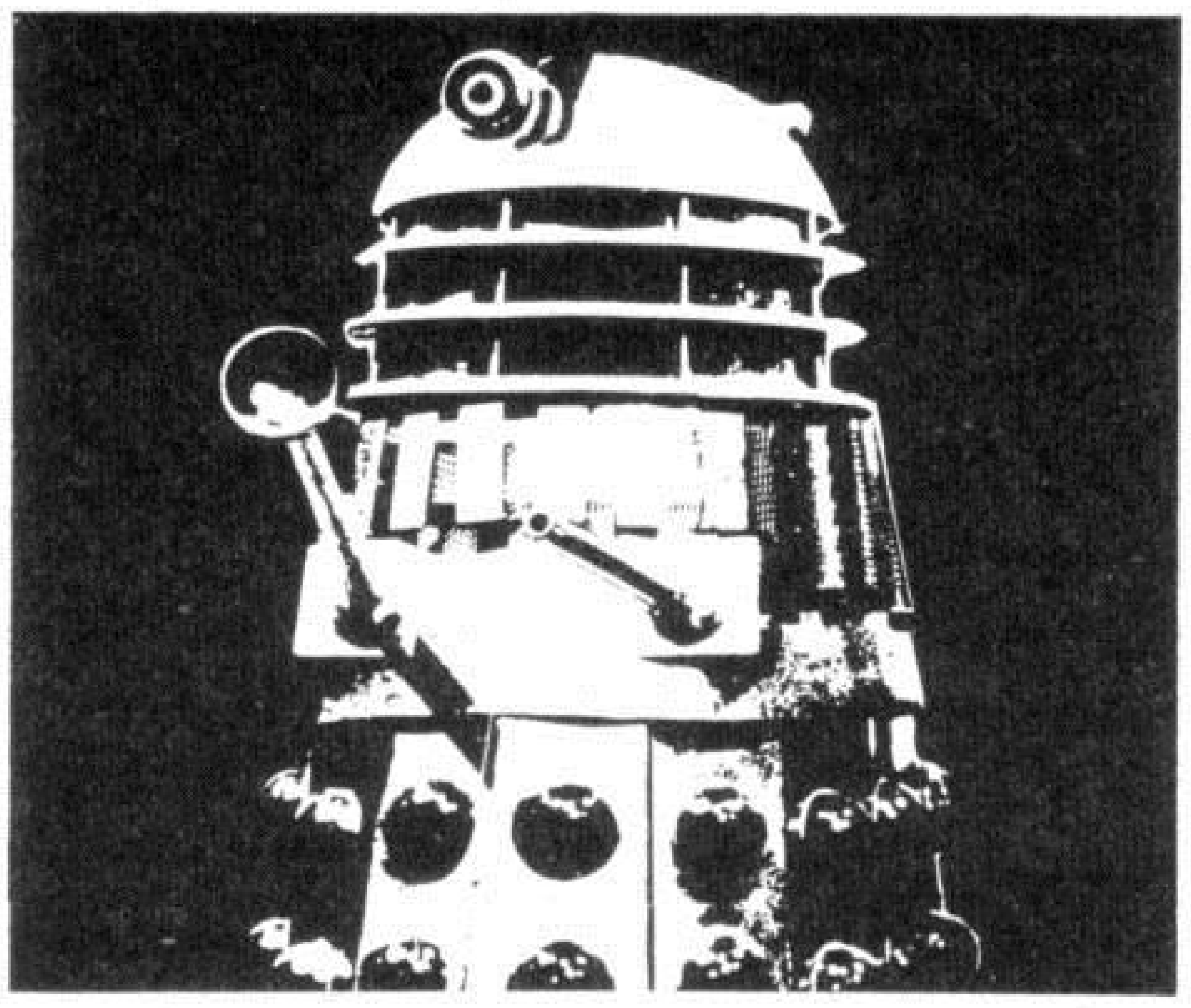
Finishing their preparations, the rebels are now ready to advance their rescue attempt. The Controller wants the now recovering Doctor to co-operate with the Daleks to save his life, but the Doctor says that this is not possible. The Controller then explains the terrible war which ravaged the planet hundreds of years ago, leaving it open to invasion by the Daleks, now the ruthless masters of all Earth. The Controller argues that cooperation is the only way to avoid death.

The Doctor maintains that although the Controller has been able to use his position to help some of the people ruled by the Daleks, out-and-out confrontation would still have been better. In the midst of all this debate, there is a series of explosions and the rebel rescuers storm into the room. They are about to kill the Controller when the Doctor stops them saying, "They would always have found someone."

They all depart, leaving the Controller deep in thought. The Doctor and Jo are taken back to the rebel hide-out, where the Doctor asks how they think killing Styles would avert the Dalek invasion. Anat explains that Styles supposedly lured all the world delegates for a conference and then blew up the house, an act of political massacre that plunged the world into war, allowing the Daleks to take over. Their plan was to stop this happening by going back into time to kill Styles – and now they want the Doctor to do it for them. ▶

Above: The attacking Ogrons. Below: UNIT men confront Ogrons and Daleks.





Shura awakes in the railway tunnel. Wracked by fever, he remembers his mission and returns to the house, where he steals in through a back entrace. Hiding in a coal cellar he clutches a bomb to his chest – the means, he thinks, to kill Styles.

Back in the rebel camp, the Doctor is protesting that he will not murder Styles and that, as Jo says, Styles just didn't seem the type to plan a massacre. Only then, inspiration strikes. The history books say that the explosion which destroyed the house was caused by a substance unknown at that time – checking with Anat, he realises that it is Shura, armed with his Dalekanium bomb who blew up the house and thus caused history to occur as it did. Turning to the rebels, he says it wasn't Styles who caused the Dalek invasion, but the rebels themselves!

The Doctor and Jo return to the tunnel to time travel back to their Earth. The rebels wish them luck. Then the Controller arrives. He does not, however, prevent them from leaving, touched by his conscience. He is overheard by a guard who reports him to the Daleks. They summon him and execute him, but he dies without remorse. The treacherous guard is given his job, while the Daleks, afraid that history will be altered, plan to travel to Twentieth-Century Earth themselves, to make sure all goes according to their plan.

Back at the house, Styles is returning along with all the other delegates, watched by a television commentator. The Doctor informs the Brigadier that there is a bomb in the building and that Styles and all the others must leave – but Styles refuses! Out of the railway tunnel, a stream of Daleks and Ogrons start to emerge, advancing on the house and overcoming the resistance from UNIT. Jo reports this to the Doctor, who finally gets the Brigadier to escort Styles and the other delegates away from the place.

The Doctor finds Shura and tries to stop him, but Shura is beyond persuasion. He says the bomb is highly unstable and warns the Doctor to leave. Shura now plans to blow up the house once the Daleks have entered it. The Doctor gives in and leaves with Jo.

They watch with the Brigadier and Styles from a safe vantage point, as the Daleks and Ogrons enter the house. In a split second, the whole place is torn apart and the future is saved. The Doctor tells Styles he must succeed now, because he and Jo have seen what will result if he doesn't.

◆

DAY OF THE DALEKS starred **Jon Pertwee** with **Katy Manning** and **Nicholas Courtney**. With guest stars **Aubrey Richards** as the Controller and **Anna Barry** as Anat.

◆

fact file

THE ORIGINS

Day of the Daleks was the spearhead story of Season Nine, which producer Barry Letts and script-editor Terrance Dicks decided they wanted as a monster season, with each story containing the kind of hook which they knew to be popular with *Doctor Who* audiences. Terrance Dicks wanted very much to open the season with something a bit special – an attraction to get in audiences for the episodes to come. He knew what he wanted – and that was Daleks.

The Daleks had been absent from the programme for four years, a screen ban imposed by their creator Terry Nation, who had been trying to launch them as a separate series in America.

As this had failed, Dicks and Letts felt safe enough to ask permission to use the deadly pepperpots again and as soon as the necessary, and somewhat expensive, rights had been negotiated, Dicks began to look around for a story to fit them.

He had on the shelf a four-episode storyline entitled *The Time Warriors*, about a group of mercenaries from the future returning to their own past in an attempt to alter it. The script was from the reliable writer Louis Marks, who had been the force behind the 1964 three-parter *Planet of Giants*. He explains: "Terrance phoned me with the good news – 'we want to do your story' – and then said, 'but not quite as you have submitted it'.

"Actually, it was quite a challenge to add the Daleks to it; they gave it more punch and I was generally pleased with the result, particularly the Ogrons."

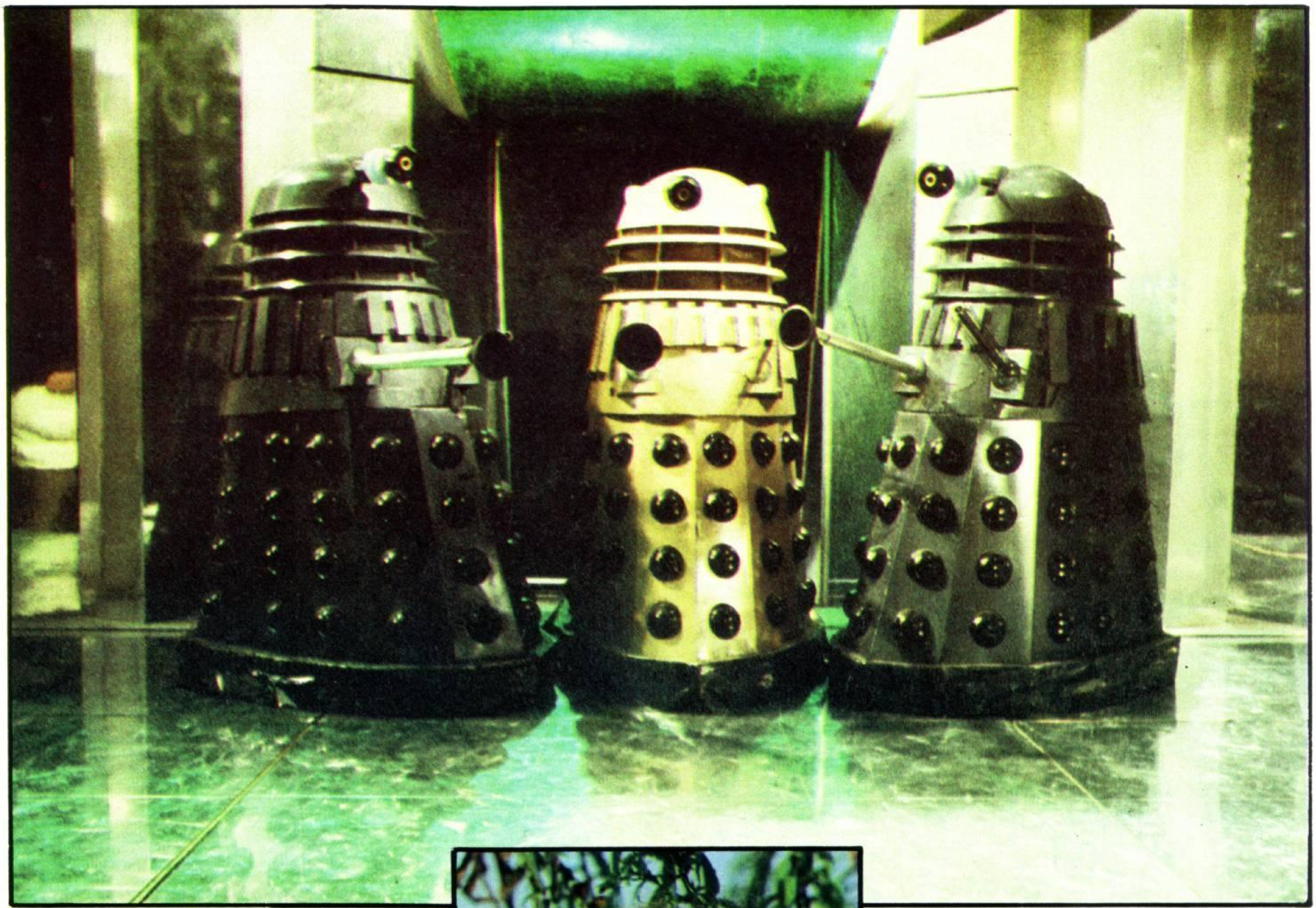
Terrance Dicks was particularly keen on the story, because it gave the series the chance to go into the anomalies of time travel.

THE FILMING

Production on the script started with the location filming in the summer of 1971, taking place in and around Gunnersbury Park and Brentford. The cost of the production was high, largely due to the hire of the limousines, transport and pyrotechnics seen in the last episode. The other massive expense was the freelance creation of the Ogron masks, which was handled by John Friedlander.

Problems were experienced with these masks, in that some of the actors hired to play the Ogrons were so big that the facial appliances didn't fit and had to be re-sculpted. Problems were also to arise with some of the sets, which were wooden and sounded false when tramped on by the weighty, booted forms of the Ogrons.

A great deal of Colour Separation Overlay was used in the story, most of it done with yellow backgrounds, rather than the usual blue, because of the nature of the design. There was blue in the cos-



tumes, so that if it had been used as the key colour in the special effect, the blue in the costumes would have disappeared when superimposed over the relevant piece of action.

At the end of one episode, the Doctor is seen attached to the Dalek mind probe and his mind is shown via a scanner. Onto this (another C.S.O. effect) standard BBC photographs of William Hartnell and Patrick Troughton were projected against a background of the regular diamond patterned title sequence.

THE CAST

The director Paul Bernard instructed Deborah Brayshaw to talk in the toneless, flat voice of a Dalek-controlled villain. For a fight scene between Jon Pertwee and one of the Ogrons, a French window in the Styles study set was made specially out of loosely-joined ply- and balsa-wood, with sugar glass which shatters easily, so there is no danger to the actors involved. This allowed for an impressive moment when the Ogron crashed into the study to confront the Doctor.

Day of the Daleks was required to credit Terry Nation as the creator of the Daleks at the end of each episode – something achieved through the insertion of a caption slide. Incidental music was created by the reliable Dudley Simpson, who remembers: "They wanted something extra-special for the battle scene at the end, because neither the director nor the producer was satisfied with its impact on the screen. They had about three Daleks and lots of rather pretty coloured smoke going off and it was my job to make it sound a bit more menacing than it looked."

The rather flat ending was heightened by some brilliant model work as the house in the story is seen to explode. The last episode overran, however, so a recorded scene of the Doctor and Jo meeting themselves as at the beginning of the adventure had to be cut out. In spite of these and other hitches, the BBC gave the story a lot of promotion, filming a special set of trailers with Daleks trundling around famous London landmarks. These may have been rather misleading, and the story may have finished rather lamely, but the script itself was an excellent one, well thought out and with some superb characters.

The success of the story inspired Barry Letts and Terrance Dicks to commission a sequel featuring the Ogrons, which would run into yet another Dalek tale from Terry Nation. The pepperpots were back – and back in force.

◇ **Richard Marson.**

Of all the actors and actresses who have held regular parts in Doctor Who, Nicholas Courtney has been one of the most durable, as well as one of the most popular.

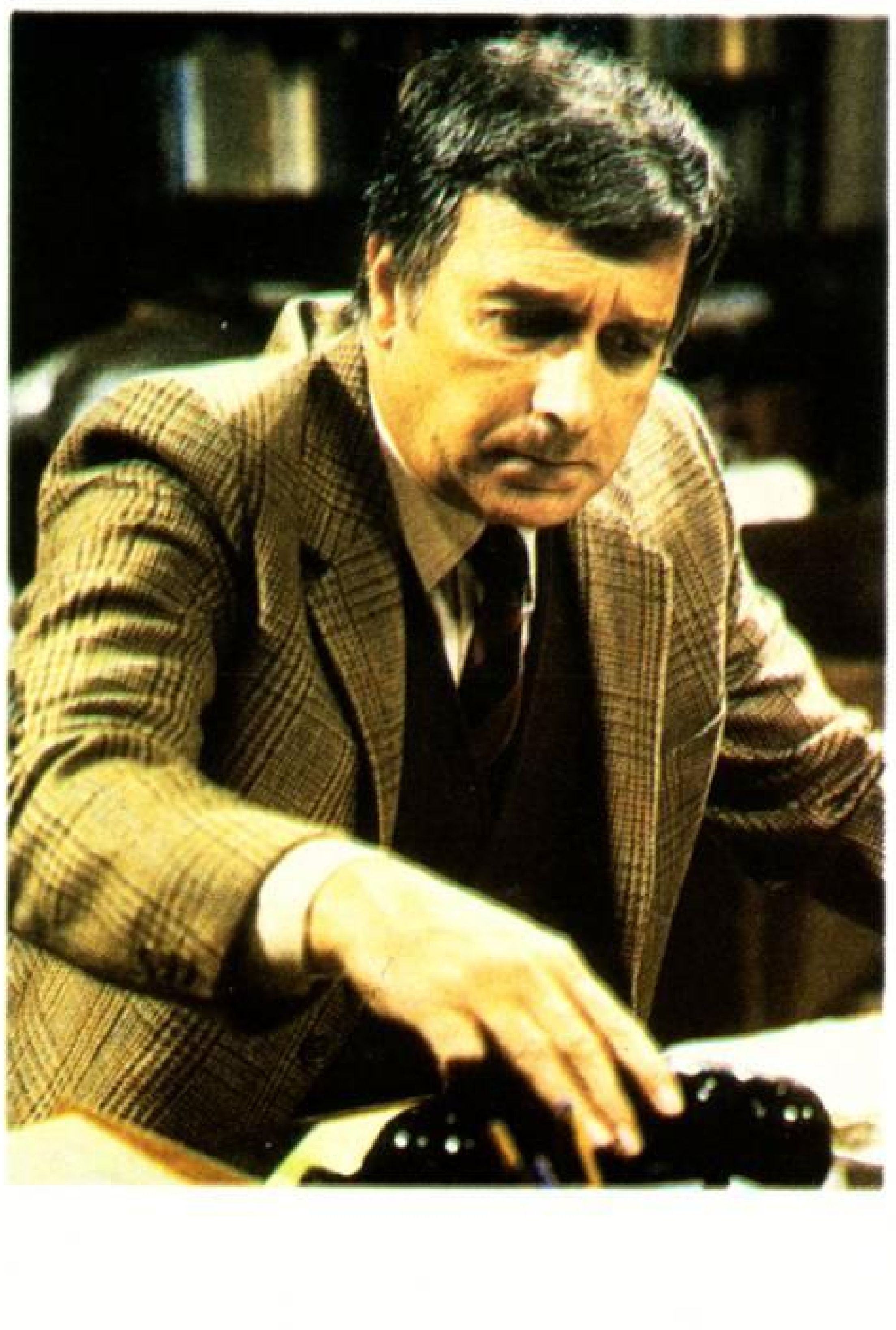
THE MAN FROM U.N.I.T.

Following his appearance as Bret Vyon in The Dalek Masterplan *he returned as Colonel, later Brigadier, Lethbridge-Stewart. Richard Marson recently talked to Courtney about his contributions to* Doctor Who.

Nicholas Courtney is pretty sure he knows why the Brigadier was such a hit with viewers. "The best thing about the Brigadier, and this was something I worked on", he explained, "was that he was the most narrow-minded kind of man taken out of context and made to get on with it and accept the strange goings-on around him. That made for a lot of pathos and a lot of humour, which is always a rewarding combination. Actually, he became less narrow-minded as he went on, simply because he had to – the turning point of course being *The Three Doctors,* where he gets to see the TARDIS interior for the first time.

"I was very firm about keeping him level-headed and sceptical at the same time – he knew he had a pretty fantastic job to do within the range of the army, but it never threw him – he got on with it as the best soldiers do, calmly and efficiently. The only thing that would really throw him would be a situation in which he wasn't in total control – something which was written very effectively into *Mawdryn Undead.*"

Top: as Bret Vyon; above: in civvies; Below: in **Mawdryn Undead.**



It is well known that Courtney was brought into the series as a result of director Douglas Camfield's enthusiasm for his work. Camfield naturally holds a special place in Nicholas Courtney's affections: "Douggie was a die-hard professional, a tremendous worker with a sense of fun and a great rapport with actors. Usually you get technically brilliant directors who don't know how to communicate with actors, or you get directors who are a bit lost with the profusion of technology. Not Douggie. Organisation was his watchword and as you relied on him, so it was the other way around – a relationship of trust.

"He gave me the part of Bret Vyon, but that wasn't the first time I'd been up for the series for him, or that I'd actually worked with him, so he knew what he was getting. He directed the two stories I did with Pat (Troughton) in the days we did them once a week, trotting off episode after episode. They were very fraught, recording days, but you could always count on Douggie to keep a cool head.

"What used to happen was that while one scene was being played out on one of the sets, a couple of cameras would trundle round to the set on which you were stationed, waiting for your cue. As soon as the scene in the adjoining set had finished, you would go straight into your little bit. It required a massive amount of concentration, because the slightest noise or cough would have ruined the scene taking place on the set next door and so you sat in a state of frozen nerves and sweaty palms until you were cued in.

> ***"On occasions, everybody would get terribly giggly and we'd all be in trouble with the director."***

"Occasionally it was too much and you'd muff your first line, or your voice would have gone too high or too gruff – or in some of the more difficult scenes, something would have gone very wrong. I remember in *The Silurians,* The actor Peter Miles had to come bursting through these double

THE MAN FROM U.N.I.T.

doors into the Brigadier's office, where he had to attack me over the desk. Of course in the state of studio tension, Peter misjudged it on the first, all-important take and crashed into the desk, nearly injuring himself. On other occasions, everybody would just get terribly giggly and then we'd all be in trouble with the director."

How did it feel to be the only former member of the cast to cross over from the Troughton era into Jon Pertwee's first season? Had Courtney been nervous, or felt that a lot was down to him, whether the show lived or died? "No, not really, because as soon as I knew that Jon was going to play the Doctor, I knew that we'd have a success on our hands. It wasn't really like being the only one to stay on, because you have to remember that the previous appearances of Lethbridge-Stewart were as a guest, not a regular.

"When Peter Bryant asked me to become part of the new team, I was delighted and accepted at once. It would have been very unfair on any actor to say, 'This show's life depends on you,' but if it was on trial, I should have thought the onus was far more on Jon than myself. It helped that we all got along so wonderfully well (particularly when Barry Letts arrived as the new producer) although that isn't always vital in a TV show."

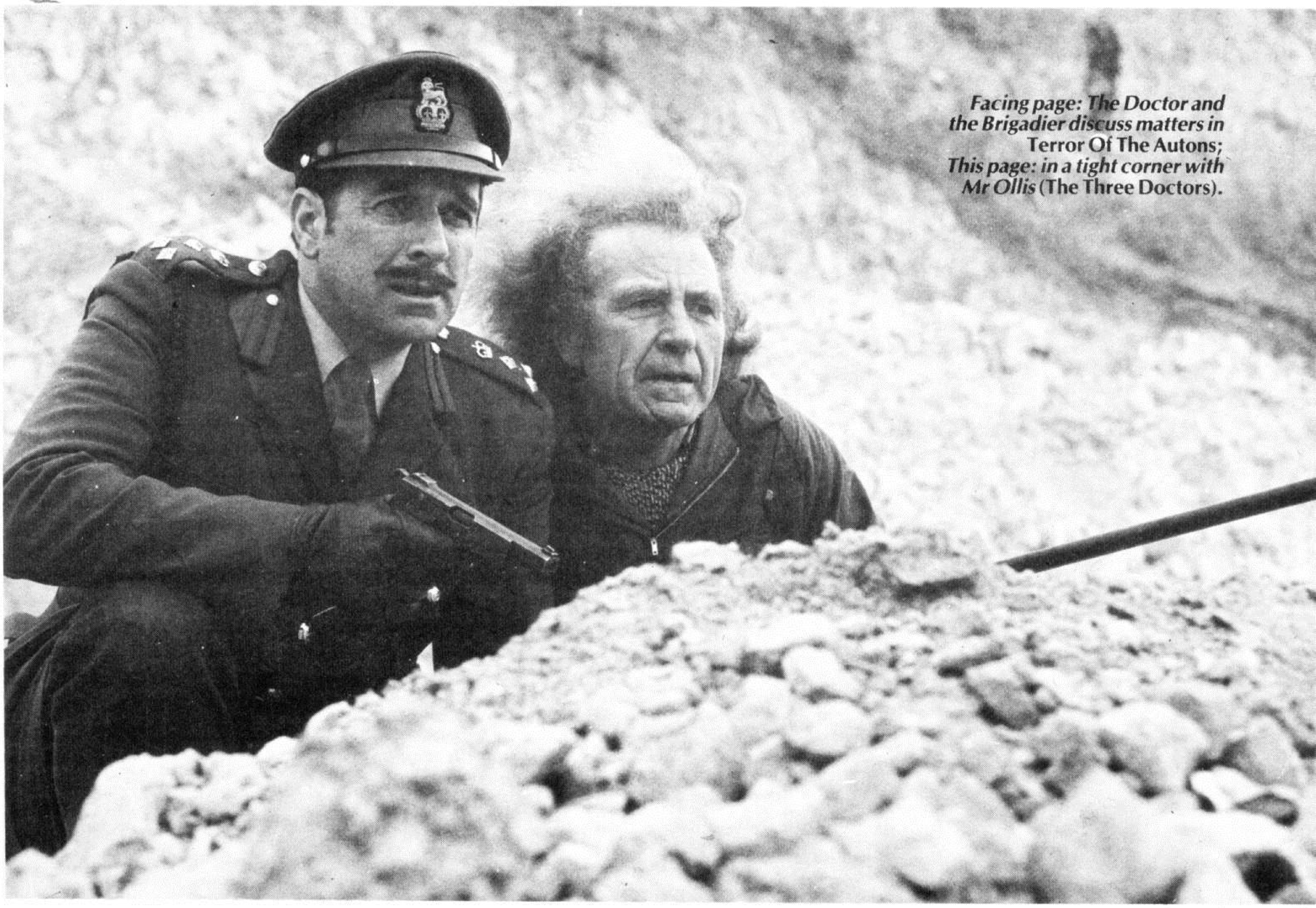
Nevertheless, as she herself has admitted, Caroline John didn't really fit into the new line-up. Courtney comments: "Yes, that's right. Carry was a very serious, committed actress who I think felt a little frivolous playing in *Doctor Who.* I liked her a lot and we had a good deal of fun together, but I don't think she ever wanted to stay a part of it for very long.

"The girls on *Doctor Who* have a very hard time as actresses – they have to establish both themselves and their characters against the odds of the scripts, which always put them in a very secondary role. It takes a skilled actress to do that, and Carry John was a skilled actress, but it was an uphill struggle for someone who had done a lot of stage acting.

"When Katy Manning came in, she was incredibly keen to do it, because it was virtually her first job. Of all the girls, I think Katy has to be the one I enjoyed working with the most, because she was such a lovely, funny, pretty mix of an actress. She also coincided with the best time on the show as far as I was concerned – the Jon Pertwee seasons I did, with Jon, Katy, Roger (Delgado), John Levene (Benton) and Richard Franklin (Yates). Nothing can describe the team feeling there was at that time – we really were like a television family."

> *"The Brigadier was just the type of chap who'd be a bit shy of women."*

Nicholas Courtney developed a very 'in character' way of dealing with the procession of female companions he encountered in the series: "The Brigadier would always call them by their proper title – Miss Grant, Miss Smith and so on, and only very, very rarely by their first names. I worked out that the Brigadier was just the type of chap who'd be a bit shy of women, coming as he did from a public school/military background. Terrance Dicks always wanted to give him a wife, who would have been called Fiona, but that never materialised, although we nearly had a lily-white hand pass the phone to the Brigadier when you see him in bed during *The Daemons.*"



Facing page: The Doctor and the Brigadier discuss matters in Terror Of The Autons; *This page: in a tight corner with Mr Ollis* (The Three Doctors).

Did Courtney ever say that the Brigadier was acting out of character? "I would always speak my mind if I felt they were just making him bark out orders and look pig-headed, but it was up to the producer and/or director if my objections were taken notice of.

"Obviously they can't rewrite a whole episode, just because one of the actors doesn't like something he has to say. You were extremely reliant on the writers, but the secret of good editing is to make sure that your writers know the regular characters inside-out – something I was very well served by in the form of Terrance Dicks. Another colleague – Ian Marter – has of course written some of the books and I gather he is more than fair with the character of the Brigadier – shame he didn't write a few of the television episodes, as Ian is a particularly talented man and another of my favourite people, not just in *Doctor Who,* but in the business as a whole."

Courtney always watches himself on television, something which he believes to be an essential part of the job: "I think it's up to you to watch your stuff if you can, because it's only through that, that you can spot the inevitable errors and mistakes which you might be making. It's not usually a very happy experience – most people are sensitive enough about how they appear in photographs, and as you can imagine, the effect of television acting is the same kind of agony – only worse. I tend to sit in at the ringside with a large glass in one hand, hoping that what I'm about to see won't be too excruciating."

> ***"The BBC have become extremely adept at making a lot out of nothing."***

Did the finished stories live up to the expectations that Nicholas had during their making? "Usually, and this is because the BBC have, by necessity, become exceptionally adept at making a lot out of nothing.

"*Doctor Who* has never been a big budget show, but there were only a couple of times that I've actually thought it looked a bit tacky round the edges – they were the one about the Dinosaurs, which was *extremely* funny to make, and my last (proper) story *Terror of the Zygons,* where they botched the end. Most of the time I was as impressed as the audience – the BBC Effects boys are among the best in the world and I wasn't surprised when one fan told me at a recent convention that my era was the training ground for a lot of the most 'in demand' special effects people in today's feature films. The best one to look at was *The Daemons,* which was very well directed."

Speaking of conventions, does Nicholas enjoy them? "I have always enjoyed going to conventions – I went to some of the earliest when the show was still to be discovered in the States and it was only a fan thing here, with a very small number of people. Generally, they're a lovely chance to reminisce and meet old friends, as well as a chance to meet new people and talk to the fans.

"I think I prefer the smaller conventions, because massive ones like the Chicago affairs are so tight on security, there's no way you can go and talk in a relaxed way to small groups of people – one step out of line and you're mobbed.

"The worst was Longleat, which was nobody's fault, because they just didn't expect so many people to turn up and the actors were the ones who had to pacify the vast, waiting crowds. The weather was against us, too. I did enjoy playing the compere at a recent ▶

American convention and the chance to do a bit of cabaret is always good fun."

Had Nicholas been sad at the way his character had just faded out of the series in the 1975 adventure *Terror of the Zygons?* "Yes, at the time I can remember thinking, 'Well, after seven years I'd have liked a proper exit,' but in the event I'm glad they didn't finish me off for good, or I might not have been able to return. There was a lot of confusion about the way I did leave, actually. A new team had taken over and it was obvious to one and all that UNIT had had its day, which I don't think anybody would dispute – times have to move on and new ideas must be tried out, particularly in a show like *Doctor Who.* They couldn't make up their minds whether to finish us off properly or just fade us out, and in the process I got involved in other work, so I wasn't available anyway.

"I didn't mind too much, in fact, since I found Tom Baker the hardest of the Doctors to work with. He was a brilliant actor who created a very successful persona for his Doctor, and I don't think he wanted to be burdened with the old hands like me and John Levene. Although this was fair enough, it left us feeling a bit out on a limb – funnily enough like new boys all over again, and, of course, we very much missed Jon Pertwee and Richard Franklin and Barry Letts and the rest of our team.

"I met John Nathan-Turner when he was still a production assistant and I remember him asking me then if I'd be coming back and indeed if I'd like to. I said that yes, I probably would and then by one of those twists of fate, it wasn't until he was actually the producer that I did return to the fold."

> ***"It was a tremendous challenge to come back and play the two Brigadiers."***

Courtney's return came with the anniversary season yarn *Mawdryn Undead,* popular with fans for its brilliant use of a time theme and not one, but two, Brigadiers: "It was a tremendous challenge to come back and play the two different Brigadiers. It was also twice the work for the same money! Seriously though, it was a very well written script which was very sensitive to the character – I didn't want to see the Brigadier in a sad state of decline, I wanted him to at least have retained his marbles. I thought Peter Grimwade wrote a very clever plot, too – and working with Peter Moffatt and Peter Davison was a great delight.

THE MAN FROM U.N.I.T.

"It's funny, but this team had a similar kind of feeling to the one we had back in the early Seventies and it made all the difference that I was made so welcome by them all. The most difficult part of the story was keeping continuity with oneself, because playing the two aspects of the character meant I'd be the younger one for one day's filming, then the older one for the next. I had to keep it very firmly in mind which was which, otherwise the two would have got mixed up and the final result would have been ruined. *Mawdryn* was a super story to do, and of course it led on to me appearing in the special, which John Nathan-Turner asked me about while we were filming *Mawdryn."*

> ***"It was one of those jobs which pay you to do what you love best in the company of those you like best."***

Nicholas enjoyed making the special just as much as he had enjoyed his other return appearance: "When I learnt that I was to be teamed with Patrick (Troughton) again and that Jon and all the others were going to do it, I had to say yes. It was one of those jobs which are really paying you to do what you love best in the company of those you like best.

"There was only one hairy moment and that came in the studio when we were recording some of the final scenes in Rassilon's tomb. I forgot my lines! This was the first and only time that I've forgotten a line in *Doctor Who* – usually the lines aren't complicated or numerous enough to make them a problem. But this time it just went right out of my head. I attributed it to the shock of seeing everybody back together again and of course nowadays, they have a lot more time, so it was no problem to go back and do it again – but it was a shock for me! Apart from the freezing weather on location in Wales, that was my only hiccup in *The Five Doctors,* which was another excellent, difficult story from Terrance Dicks."

Courtney's attitude to the postponement of the series parallels that of many of his fellow actors on the show: "It came as a great surprise. I just couldn't believe it. I thought it was a complete madness, or a publicity stunt or something. I was very glad when John Nathan-Turner told me that it was due to come back, even if a little later than planned. If it had gone for good, I would certainly have felt a strong twinge."

As it was, Courtney featured on the *Doctor In Distress* record: "Although I was anxious that the proceeds should go to charity and not to the programme, because that would have looked very cheap in the light of all the Band Aid action. I enjoyed doing the record, though of course I had to talk my line *à la* Rex Harrison, because singing is not one of my strong points, although I did tour as the Narrator in *The Rocky Horror Show* once."

Nicholas Courtney is still busy on television and the stage, with recent credits including *Jenny's War* and *Juliet Bravo,* in which he was directed by Graeme Harper. As for the possibility of a future return to the series he has done so much to enhance, Courtney remains optimistic: "I gather that John Nathan-Turner told an audience of fans in America that he wants me to appear in a story with Colin, something I would be only too glad to do, thus keeping my record as the only actor to have worked with all of the Doctors. Having met Colin privately, I think I can safely continue with the Brigadier's motto – wonderful chap, all of them!" ◆

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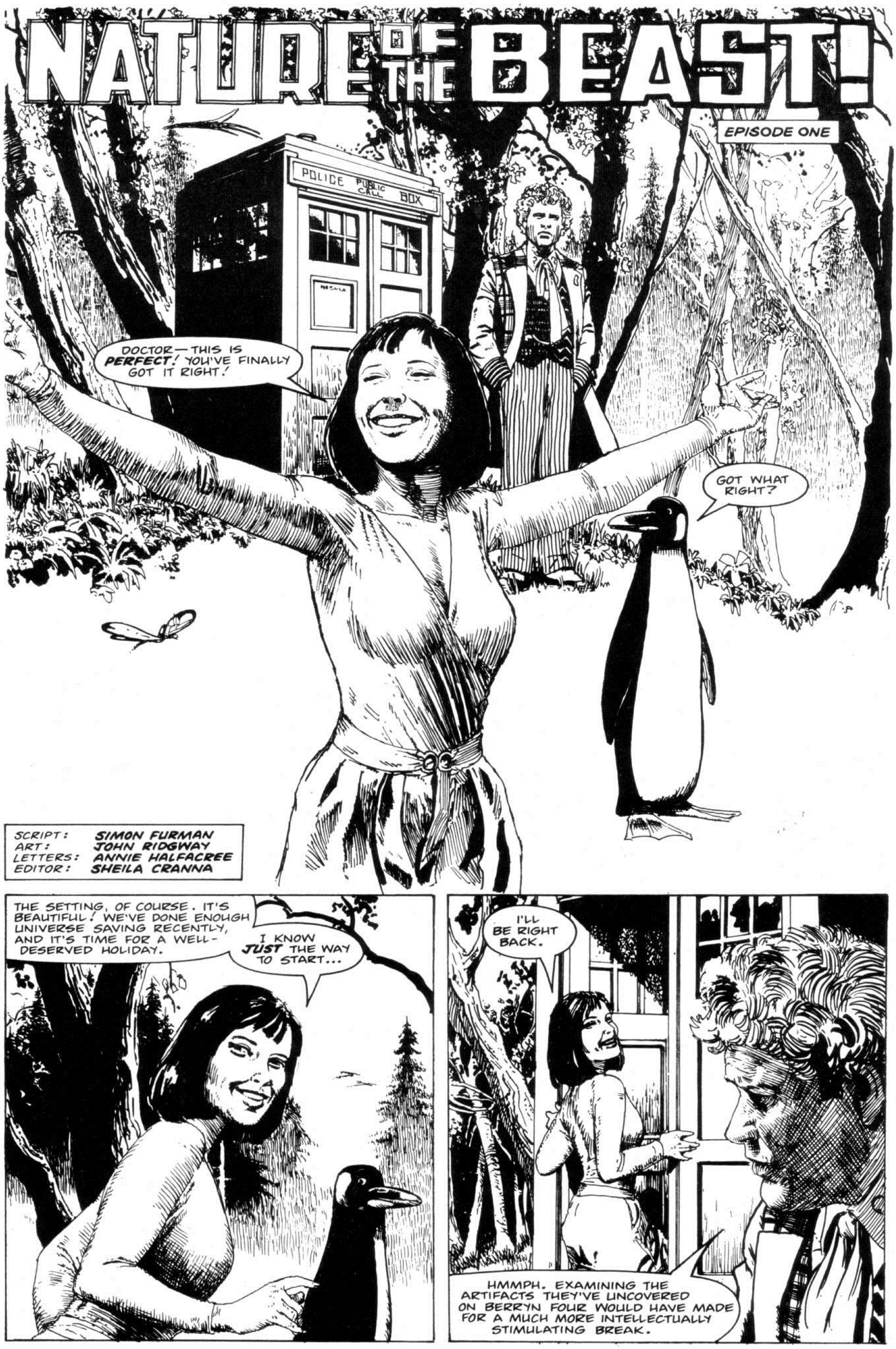
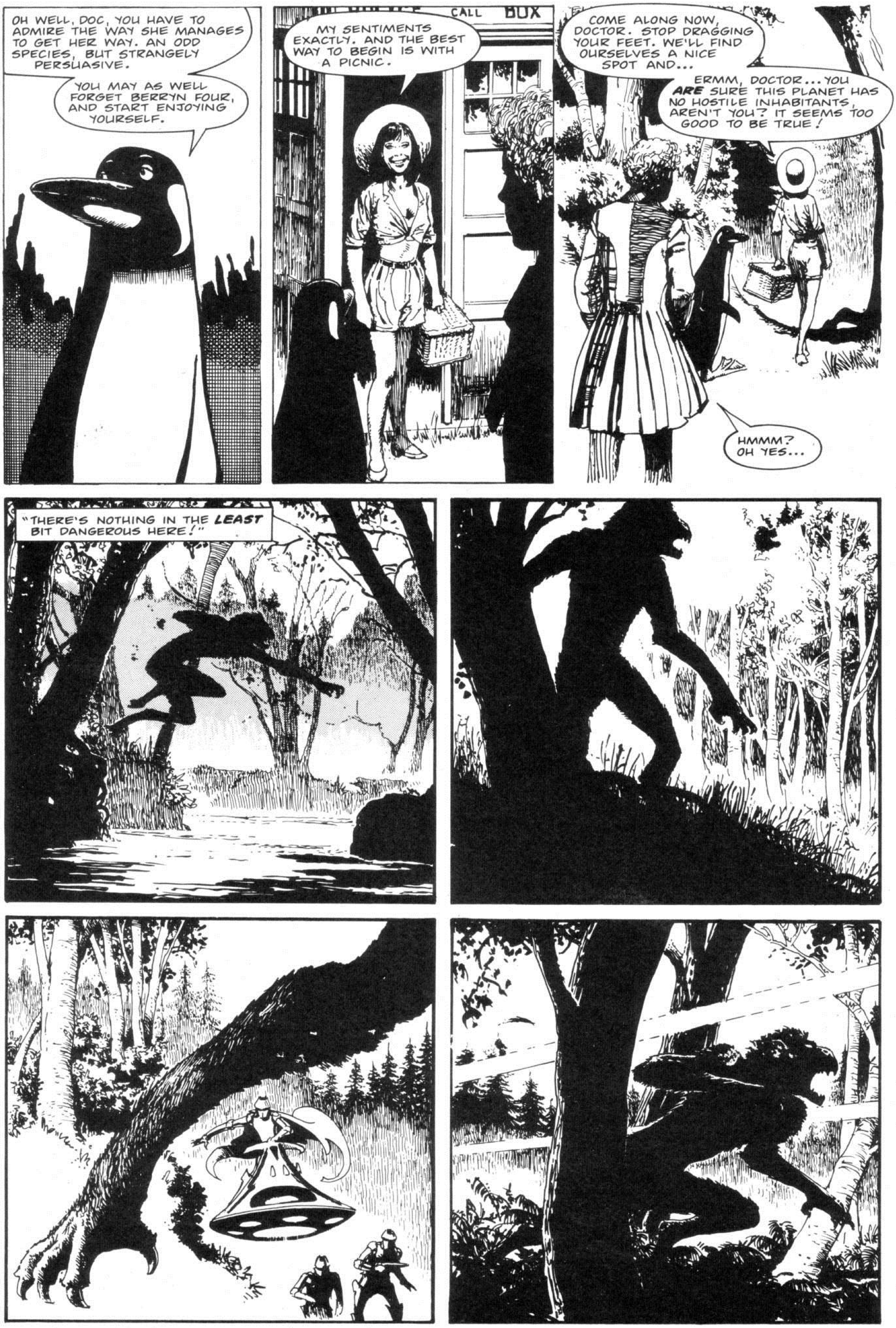
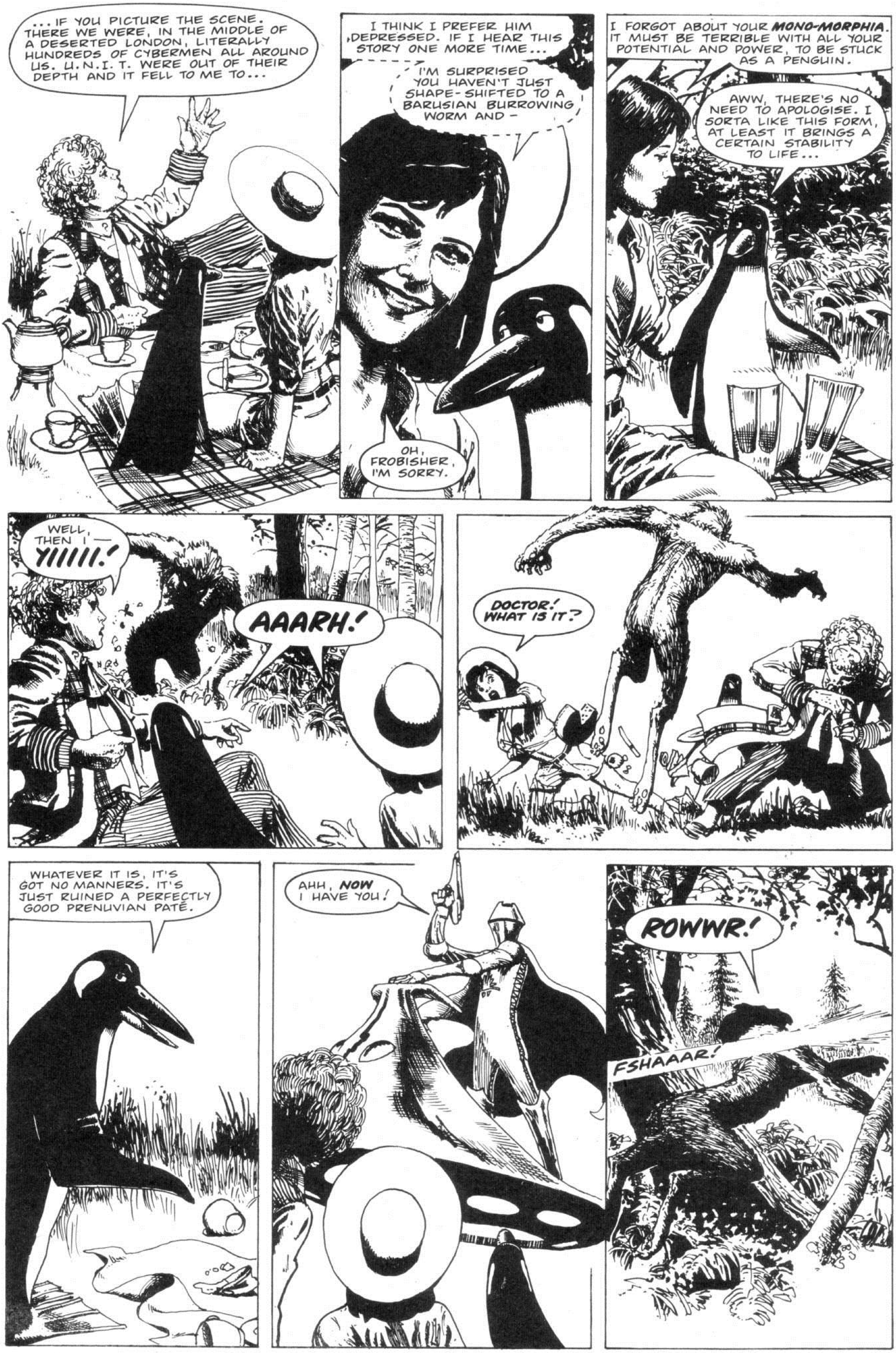
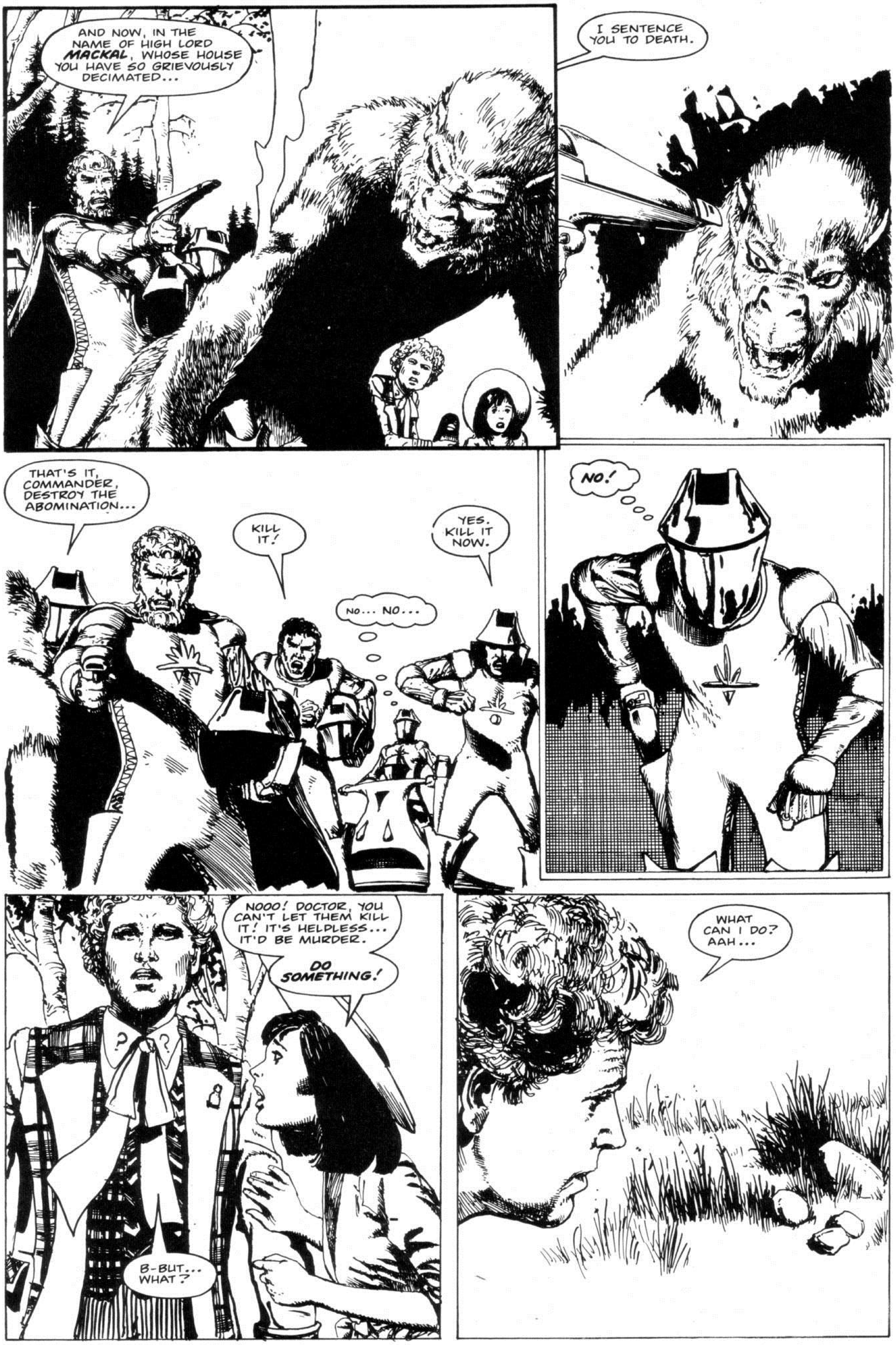
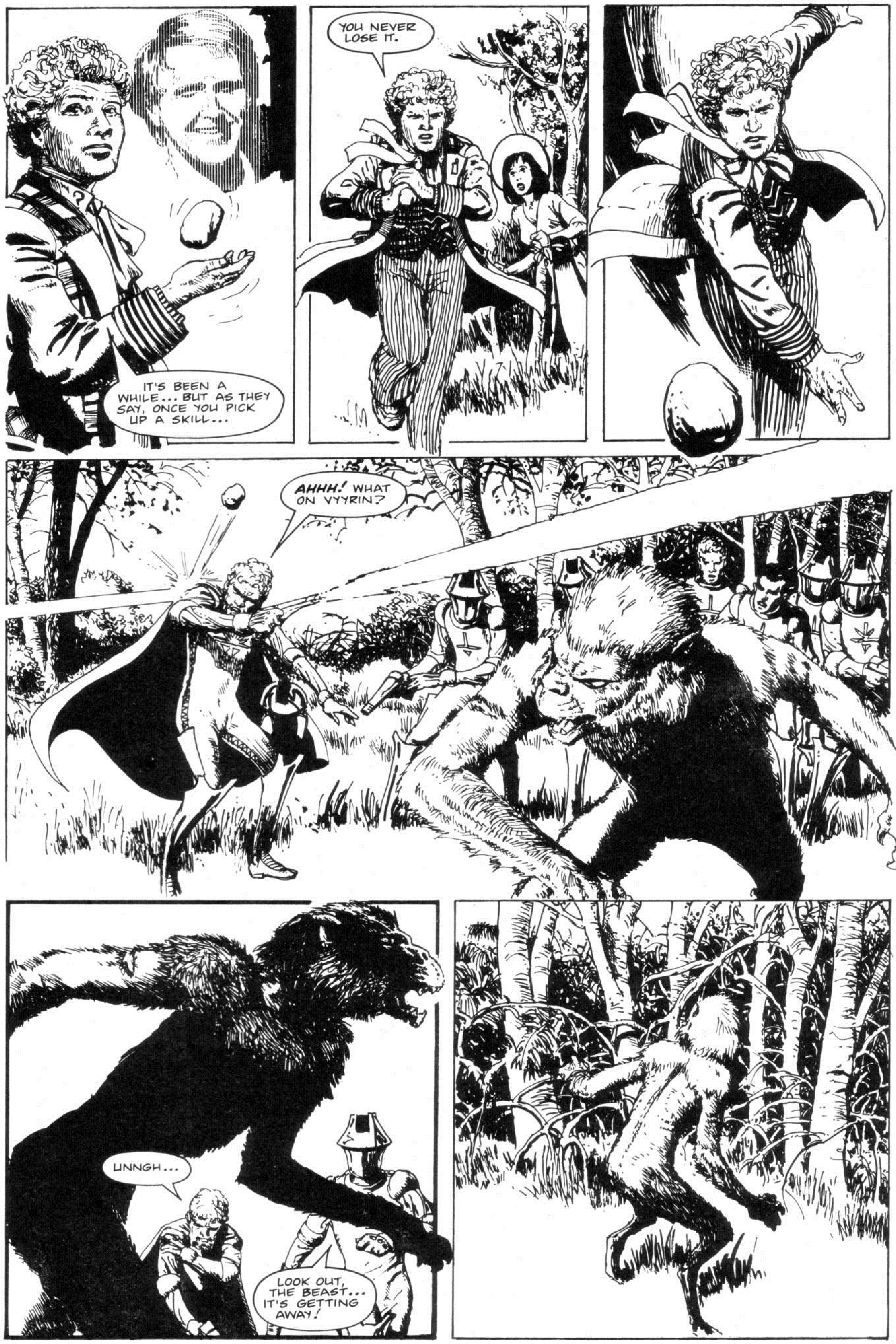
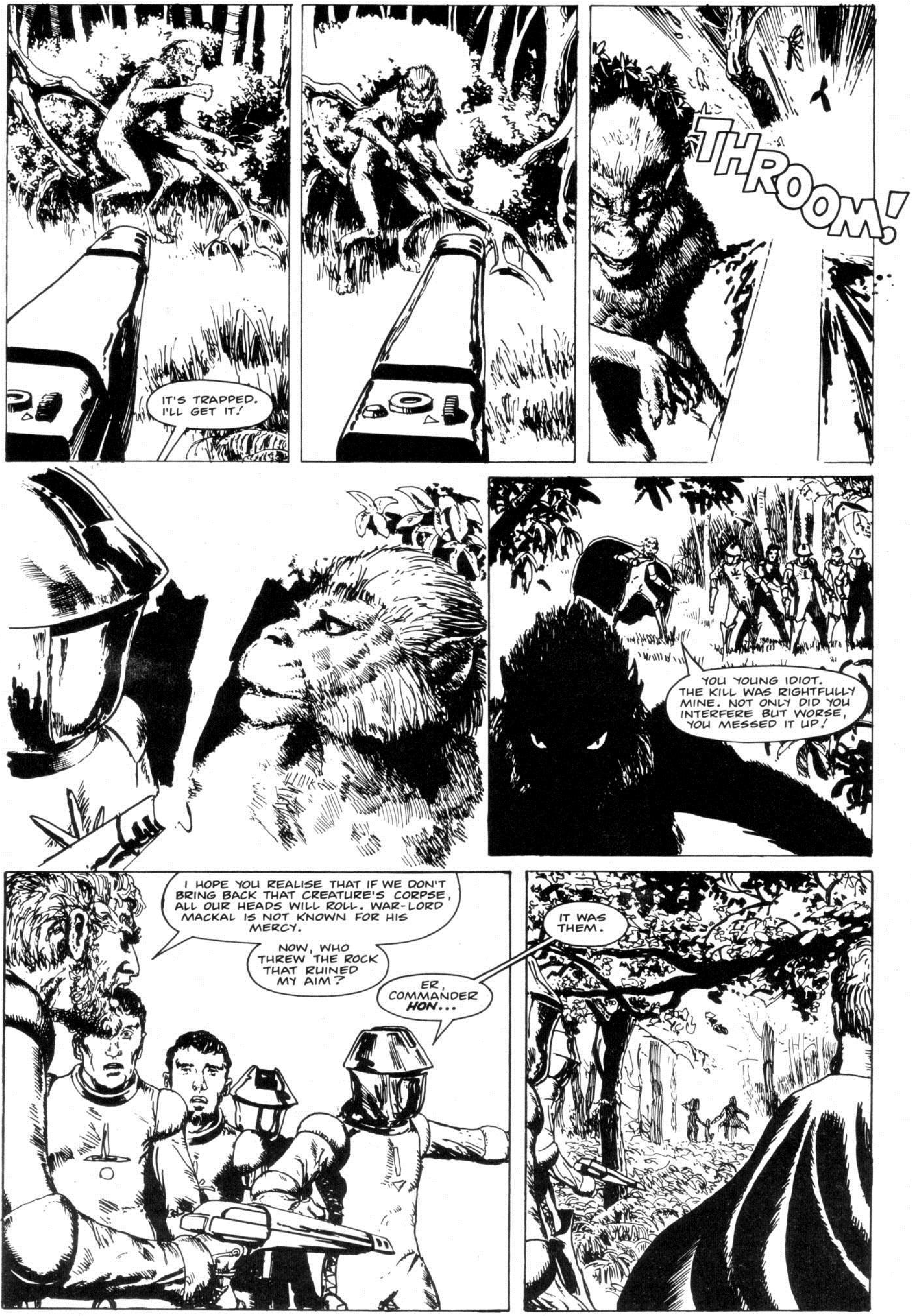

NATURE OF THE BEAST!
EPISODE ONE
POLICE PUBLIC CALL BOX
DOCTOR—THIS IS *PERFECT!* YOU'VE FINALLY GOT IT RIGHT!
GOT WHAT RIGHT?
SCRIPT: SIMON FURMAN
ART: JOHN RIDGWAY
LETTERS: ANNIE HALFACREE
EDITOR: SHEILA CRANNA
THE SETTING, OF COURSE. IT'S BEAUTIFUL! WE'VE DONE ENOUGH UNIVERSE SAVING RECENTLY, AND IT'S TIME FOR A WELL-DESERVED HOLIDAY.
I KNOW *JUST* THE WAY TO START...
I'LL BE RIGHT BACK.
HMMPH. EXAMINING THE ARTIFACTS THEY'VE UNCOVERED ON BERRYN FOUR WOULD HAVE MADE FOR A MUCH MORE INTELLECTUALLY STIMULATING BREAK.

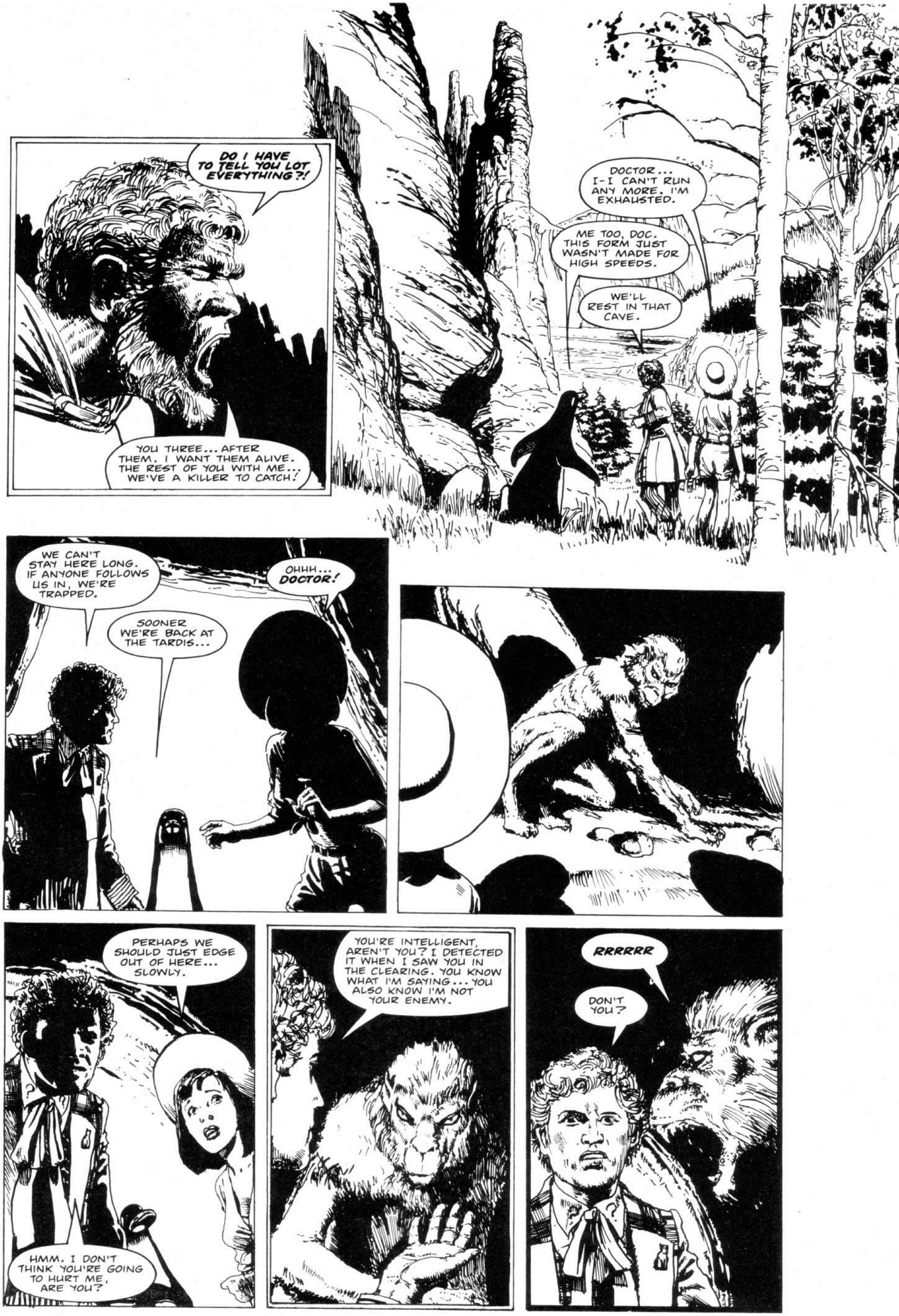

OH WELL, DOC, YOU HAVE TO ADMIRE THE WAY SHE MANAGES TO GET HER WAY. AN ODD SPECIES, BUT STRANGELY PERSUASIVE.
YOU MAY AS WELL FORGET BERRYN FOUR, AND START ENJOYING YOURSELF.
CALL BOX
MY SENTIMENTS EXACTLY. AND THE BEST WAY TO BEGIN IS WITH A PICNIC.
COME ALONG NOW, DOCTOR. STOP DRAGGING YOUR FEET. WE'LL FIND OURSELVES A NICE SPOT AND...
ERMM, DOCTOR... YOU ARE SURE THIS PLANET HAS NO HOSTILE INHABITANTS, AREN'T YOU? IT SEEMS TOO GOOD TO BE TRUE!
HMMM? OH YES...
"THERE'S NOTHING IN THE LEAST BIT DANGEROUS HERE!"

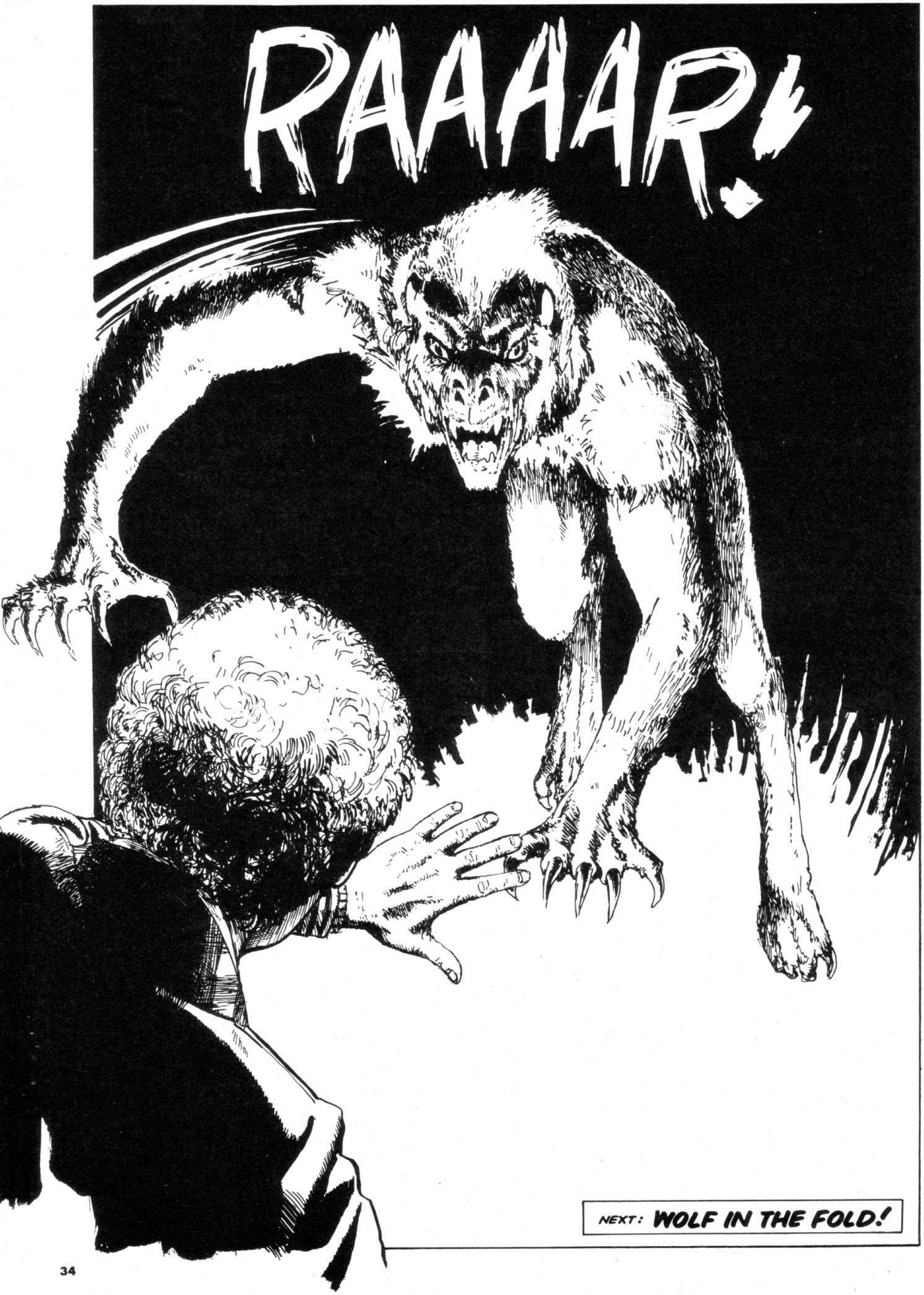

... IF YOU PICTURE THE SCENE. THERE WE WERE, IN THE MIDDLE OF A DESERTED LONDON, LITERALLY HUNDREDS OF CYBERMEN ALL AROUND US. U.N.I.T. WERE OUT OF THEIR DEPTH AND IT FELL TO ME TO...
I THINK I PREFER HIM DEPRESSED. IF I HEAR THIS STORY ONE MORE TIME...
I'M SURPRISED YOU HAVEN'T JUST SHAPE-SHIFTED TO A BARUSIAN BURROWING WORM AND –
OH, FROBISHER, I'M SORRY.
I FORGOT ABOUT YOUR MONO-MORPHIA. IT MUST BE TERRIBLE WITH ALL YOUR POTENTIAL AND POWER, TO BE STUCK AS A PENGUIN.
AWW, THERE'S NO NEED TO APOLOGISE. I SORTA LIKE THIS FORM, AT LEAST IT BRINGS A CERTAIN STABILITY TO LIFE...
WELL, THEN I — YIIIII!
AAARH!
DOCTOR! WHAT IS IT?
WHATEVER IT IS, IT'S GOT NO MANNERS. IT'S JUST RUINED A PERFECTLY GOOD PRENUVIAN PATÉ.
AHH, NOW I HAVE YOU!
ROWWR!
FSHAAAR!


AND NOW, IN THE NAME OF HIGH LORD **MACKAL**, WHOSE HOUSE YOU HAVE SO GRIEVOUSLY DECIMATED...
I SENTENCE YOU TO DEATH.
THAT'S IT, COMMANDER, DESTROY THE ABOMINATION...
KILL IT!
YES. KILL IT NOW.
NO... NO...
NO!
NOOO! DOCTOR, YOU CAN'T LET THEM KILL IT! IT'S HELPLESS... IT'D BE MURDER. **DO SOMETHING!**
B-BUT... WHAT?
WHAT CAN I DO? AAH...


IT'S BEEN A WHILE... BUT AS THEY SAY, ONCE YOU PICK UP A SKILL...
YOU NEVER LOSE IT.
AHHH! WHAT ON VYYRIN?
UNNGH...
LOOK OUT, THE BEAST... IT'S GETTING AWAY!


IT'S TRAPPED. I'LL GET IT!
THROOM!
YOU YOUNG IDIOT. THE KILL WAS RIGHTFULLY MINE. NOT ONLY DID YOU INTERFERE BUT WORSE, YOU MESSED IT UP!
I HOPE YOU REALISE THAT IF WE DON'T BRING BACK THAT CREATURE'S CORPSE, ALL OUR HEADS WILL ROLL. WAR-LORD MACKAL IS NOT KNOWN FOR HIS MERCY.
NOW, WHO THREW THE ROCK THAT RUINED MY AIM?
ER, COMMANDER **HON**...
IT WAS THEM.


DO I HAVE TO TELL YOU LOT EVERYTHING?!
YOU THREE... AFTER THEM. I WANT THEM ALIVE. THE REST OF YOU WITH ME... WE'VE A KILLER TO CATCH!
DOCTOR... I-I CAN'T RUN ANY MORE. I'M EXHAUSTED.
ME TOO, DOC. THIS FORM JUST WASN'T MADE FOR HIGH SPEEDS.
WE'LL REST IN THAT CAVE.
WE CAN'T STAY HERE LONG. IF ANYONE FOLLOWS US IN, WE'RE TRAPPED.
SOONER WE'RE BACK AT THE TARDIS...
OHHH... DOCTOR!
PERHAPS WE SHOULD JUST EDGE OUT OF HERE... SLOWLY.
HMM. I DON'T THINK YOU'RE GOING TO HURT ME, ARE YOU?
YOU'RE INTELLIGENT, AREN'T YOU? I DETECTED IT WHEN I SAW YOU IN THE CLEARING. YOU KNOW WHAT I'M SAYING... YOU ALSO KNOW I'M NOT YOUR ENEMY.
RRRRRR
DON'T YOU?



NEXT: **WOLF IN THE FOLD!**

THE DOCTOR WHO PRODUCTION DEPARTMENT

THIS MONTH...

Charles Beeson

Floor Assistant

We talk to the people behind the scenes of your favourite programme...

Unlike the other production jobs in this series of features, that of the floor assistant is really concerned only with what goes on during the studio phase of production. In many ways it is one of the junior jobs within production at the BBC, a first television job for many people.

A television studio is like a vast barn, with a canopy of lights hanging from the ceiling, scenery crammed in everywhere with often no seemingly logical arrangement, a floor covered with snaking cables, technicians talking unintelligable jargon, and the director sitting twenty feet above in the control gallery, a disembodied voice coming through the production manager's headphones.

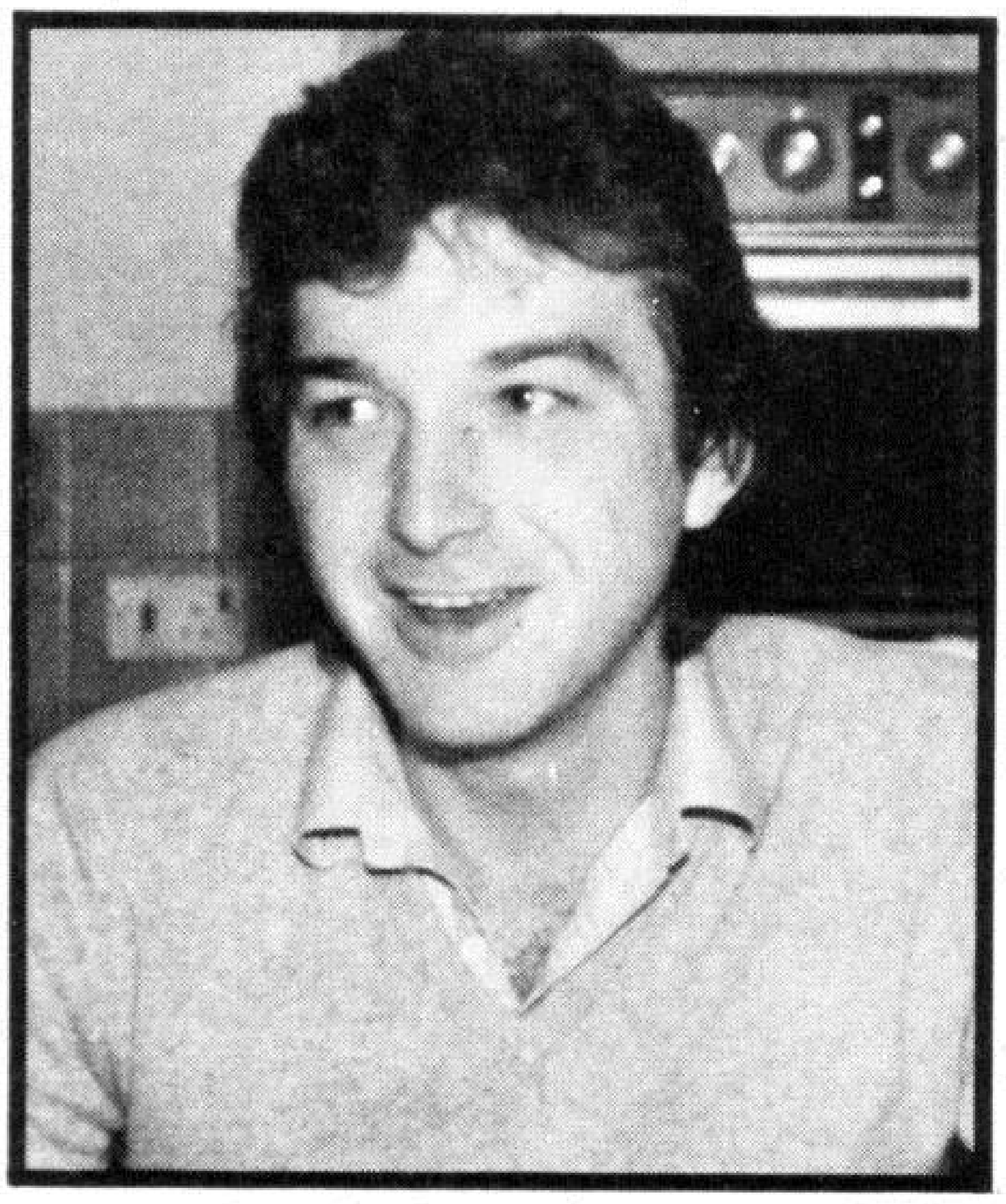
Suddenly the actors can seem to take second place to the demands of the cameras, lights and especially the clock, which is always watched during recordings – running over by as little as a minute can cost a programme thousands of pounds. It's here that the floor assistant comes into his own.

"The floor assistant's job is principally to look after the artists. You are the only contact they have with the production when they are in the studio," Charles Beeson says. "The job starts when you go to the technical rehearsal, though before that you will have seen the script, so you know what the story is about.

At the technical rehearsal he has two major tasks; to check the sequence that the studio filming will take, for *Doctor Who,* like almost all drama productions these days, is shot out of sequence, with the order dependent on the use of sets and actors, rather than the logical order of the story, and secondly to meet the actors.

"When I was working on *Doctor Who,* I knew the principals because I met them every week, but on every story there were guest artists, most of whom I hadn't met before. So I always take the opportunity to introduce myself and make sure they know who I am, and what my job is," he explains.

This is because, on the day of the studio, the production manager, who the actors already know from filming and rehearsals, will be very busy, and the floor assistant will be their contact with what is going on.



The floor assistant is the person who looks after the artists on the floor and is in contact with the gallery (where the director is sitting) through a talk-back system. He knows what is going on, what the general technical situation is and can communicate that in everyday terms.

"It's important the actors are kept informed about what is going on," he says, "so that they can work properly – so that they can feel good about the whole thing."

Once he has seen the run-through and introduced himself to the actors, Charles' next job comes on the studio day. First, he has to check all the dressing-rooms and then to liaise with the make-up department.

"The first job is to make sure everything is running smoothly through make-up," Charles says, "because if that doesn't happen, when it gets to the time to start, the recording people are going to be late and you are going to start losing recording time, which is vital, particularly with *Doctor Who,* which crams a lot into one day."

Charles sees the main point of his job in the studio as making life for the actors as easy as possible. "The whole business of making a drama in a television studio is extremely daunting for an actor," he says, "because not only is the whole story being shot out of sequence, but it is a very depersonalized thing. It is not like working in a theatre. It can seem very unfriendly, because they always receive information second-hand from somebody upstairs in the gallery via somebody on the floor.

"You are the publicity machine of the production, and when the production is having a bad day, for technical or whatever reasons, then you've got a difficult job, because it is you who has to tell the actor that he won't be used because something has gone wrong, and you have to bear the brunt of that."

When the time to begin recording arrives, the job becomes essentially that of a call-boy.

"You hope that by ten minutes before recording time you have all the actors in their rooms and ready to start," Charles says.

"From then on during the day, as each scene is done, the most important and most skilful job of a floor assistant is to be able to anticipate when the artists are going to be needed on the floor. This is particularly important with something like *Doctor Who,* where there are regular members of the cast, and the last thing they want to be doing is hanging round on the floor, just because you got it wrong about when they'd be needed."

This can be more important than just keeping them from hanging around, especially for the Doctor of the time, who might well be trying to fit in press interviews, or learning his part for the next story while waiting in his dressing-room between scenes.

On the other hand getting an actor out late is also frowned upon. "This delays the whole show, a lot of people shout at you and it's extremely unpleasant," Charles admits.

Unlike the rest of the production team, working on a *Doctor Who* may only be part of a floor assistant's week. "For example if a *Doctor Who* studio is a Wednesday and a Thursday, I might have been doing *Blue Peter* or *Grandstand* on another day, and they all require different skills, depending on the type of programme."

The job of floor assistant was Charles' first at the BBC, which he joined from theatre. He has found that working four days a week in the studio, on many different types of show enabled him to meet and get to know many different people, from camera crews and stage hands to directors and actors. "It holds you in very good stead," he says, "when you move on."

Charles has indeed moved on, and when we last spoke was working as a location manager in the drama department.

■By Jay Dyer

At the Eleven

In the conclusion of his feature on 'last-minute' scripts for *Doctor Who,* Richard Marson takes up the story with the Second Pertwee Season, and the popular tale *The Daemons . . .*

According to its producer and co-writer Barry Letts, *The Daemons* was written as filler material to close the season when several other plans fell through at the last minute. With only a few weeks to go before the appointed director Christopher Barry had to begin work, a replacement for the lost ideas was required at once. It was Terrance Dicks who came up with the answer. Remembering a particularly effective audition piece that Letts had written, which took as its subject the black arts, he suggested extending the sketch into a full scale *Doctor Who* story.

Letts wasn't sure that he had the time to handle all the writing involved, so he looked up an old friend Robert Sloman, who had written for the stage but not for television. As a consequence of this hurried get-together one of the programme's all-time classics was born.

With the Pertwee team now well established, the process of commissioning stories lost the urgency and erratic success rate of the last few years. The Ninth Season was completed well in time and nothing major had to be re-written.

The following year, however, saw the anniversary tale *The Three Doctors,* which was to cause problems. Its script was held up so much that the planned order of stories was altered, and *Carnival of Monsters* was moved to second in the running. The anniversary story thus ended up being made extremely close to its scheduled screening time – which caused quite a few difficulties all round.

The problem was with the First Doctor's part, which saw him make an important 'in the flesh' contribution in episode four. William Hartnell was just too ill to film it as written, and the story's writers Bob Baker and Dave Martin had moved on to another job and so weren't available for a major rewrite. As is common in these instances, Terrance Dicks took over as script-editor, with the consent of Baker and Martin, re-structuring the plot as necessary.

The rest of the Pertwee era was to run smoothly, and it was not until Tom Baker arrived as the Fourth Doctor that the commissioning and writing of enough shows to fill the seasons became a problem again. When Philip Hinchcliffe and Robert Holmes took over as producer and script-editor they found a progression of story ideas and outlines awaiting them, but no finished scripts. This was a major headache, as the schedulers were moving *Doctor Who* forward the following year to start its seasons in the autumn, and the team needed to get a decent stock of stories completed to start in the studios as soon as possible.

th Hour

Apart from *Robot,* all the first Baker season stories were something of a rushed job. Holmes had a storyline from a Hartnell writer, called *The Ark In Space* but he found it quite unusable: "John Lucarotti had disappeared off abroad, so there was just no time to do anything except sit down and write a story myself. There is this myth that it was still based on John's story – it wasn't in fact; all that it did take was the title. Then we had about a week to get all four episodes written, which, as I was to discover, was something of a luxury."

The Sontaran Experiment was commissioned to fill out the season at the last minute and was written to a fairly basic set of requirements. Its successor, *Genesis of the Daleks,* faced extensive rewrites, again from Holmes, who was particularly keen on the genetics aspect of the plot, the character of Davros, and the exploration of the morals of science being suggested by Nation. However, in his draft Nation had suppressed most of these elements to keep the script as a straightforward adventure yarn. Holmes reworked it at the last moment, altering and strengthening what he felt to be the most important elements of the plot and turning them into the classic that was so popular it was not only repeated twice, but was also released as a BBC record.

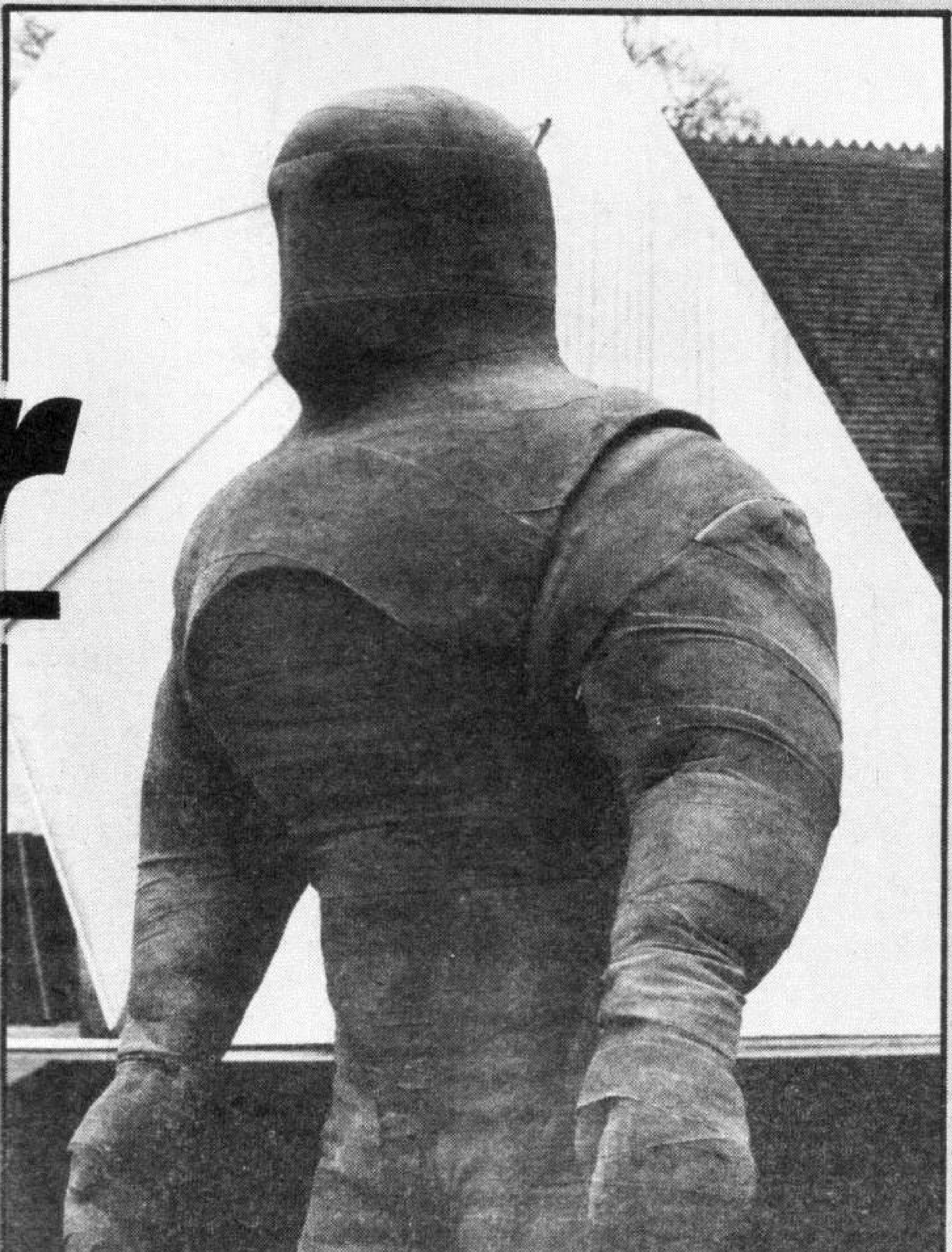
The closing tale of the season, Gerry Davis' *Revenge of the Cybermen* was yet another last-minute job from the deft pen of Robert Holmes, who added the Voga sub-plot once the production team were allocated some filming time. The original script was very different, as Gerry Davis explains: "I don't know why they put it out under my name really, as I had very little to do with what ended up on screen – they wanted a cheap story, which I gave them and then Bob Holmes rewrote it to fit the production budget and to make the story punchier in an adventure style quite dissimilar to my version."

Holmes claims that the reason so many of his stories only came together at the last possible opportunity was because he was forever altering and seeking changes as ideas hit him or as the scripts didn't meet up to his initial expectations. The *Pyramids of Mars* was another story which had to go out under a pseudonym, as so little of it bore any relation to the original author's work. The writer was to have been Lewis Greifer, who was a very respected television author, but whose style just didn't fit in with the Hinchcliffe/Baker *Doctor Who.* Holmes takes up the story: "Lewis was granted a late delivery date because of his other commitments, and when the scripts came in, we had very little time indeed. But I had to completely rewrite the thing, virtually in its entirety, because Lewis hadn't grasped the manner in which we were making the programme – in his story the mummies were far more important than the Doctor, who hardly had a hand in the plot. Coupled with this, Lewis had gone abroad on a lecturing programme, so that was that, and I had to get down to it myself."

The Brain of Morbius met with a lot of problems, too. Terrance Dicks was unhappy with the plot which had, in his version, reversed the *Frankenstein* story and had the monster creating the man. Budget restrictions interfered and at short notice Holmes had to alter the idea back into a rather obvious parody of the Mary Shelley classic. Dicks asked for a pseudonym to be used as a consequence of this late change.

The closing story of the season was originally a four-parter, which had been proceeding smoothly under the authorship of Robert Banks Stewart. Then an extra two episodes were needed to make up episode numbers in the season and the first two instalments had to be added at the latest stage possible, thus extending the story to a full six parts. This worked well though, and the result, *The Seeds of Doom,* won praise from critics and fans.

The next season would have been the most on time Baker season yet, had it not been for one major disaster which rocked the *Doctor Who* boat. This occured shortly after Robert Holmes had completed *The Deadly Assassin* and had gone off on holiday, expecting six complete scripts from the writer slated to conclude the season, on his return. However, once on holiday, his wife was take very seriously ill and Holmes had to return to England. Chancing to visit his office, he learnt that the six-parter had fallen ▶



Opposite: Bert (Don McKillop) makes a point in The Daemons; Above: The finished Pyramids Of Mars bore little relation to the original script.

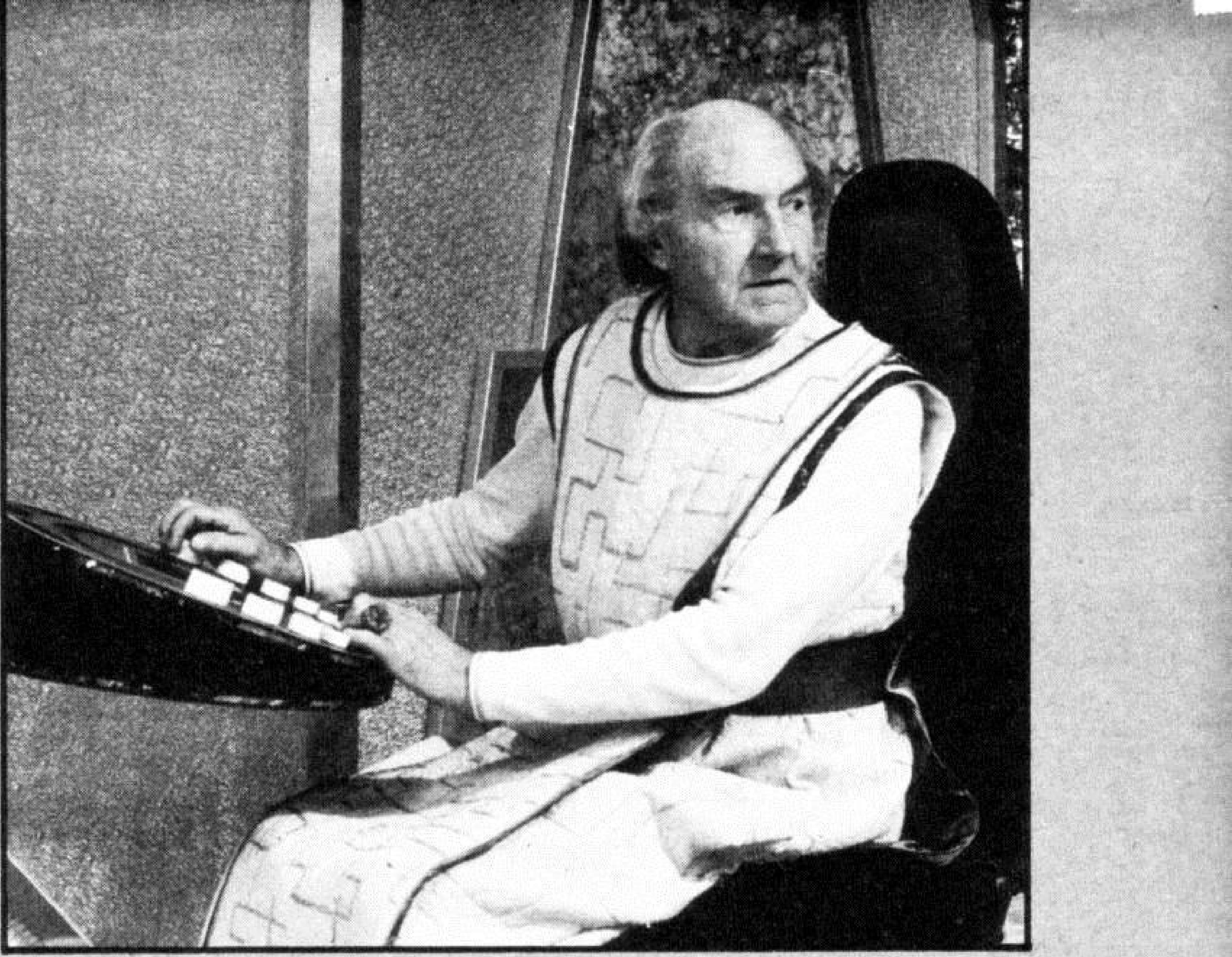
through and that with barely any time to spare, he'd have to write a replacement. This he did, despite his wife's illness, delivering episodes literally right into the hands of the director David Maloney, who was desperate to begin work. The result, *The Talons of Weng Chiang* was a glorious gothic success.

By now, Hinchcliffe had quit the show and Graham Williams had arrived. It was then that the story system began to go somewhat awry. First of all a planned vampire story fell by the wayside and in its place Terrance Dicks came up with the hastily written *Horror of Fang Rock.* Then all the scripts for the season had to be altered to fit the arrival of K9, whose inclusion as a companion was decided on only after two separate endings to his first adventure had been shot – one where he leaves and one where he stays. Robert Holmes handed over to Anthony Read in the middle of all this, and Read arrived just as the final six-parter collapsed, just as it had done the season before.

Graham Williams continues: "We were expecting a story entitled *The Killer Cats of Ghinseng* and when it arrived we took one look and saw that it just couldn't be done. The writer, who shall remain nameless, had written in things like an amphitheatre full of thousands of cats – which most feature films would find hard to manage, let alone *Doctor Who.* So Anthony Read and myself took a long weekend and based on what we'd seen from Bob's *Deadly Assassin,* wrote *The Invasion of Time* literally days before it was needed by the director."

Although the process of script chasing was eased somewhat in *The Key To Time* season which followed, the Seventeenth Season was not to be so fortunate. Douglas Adams had taken over as script-editor and he had to do some considerable rewriting on the opening story, *Destiny of the Daleks,* so that it could be shot on the allocated budget. But the problems he had with this were nothing to the problems both he and Williams faced with the next storyline, David Fisher's *A Gamble With Time.*

This was set in a casino in the South of France, and involved an alien called Scaroth, who was trying to locate his complete self, scattered as he was across different ages. The plot, a *Bulldog Drummond* spoof, simply wasn't taking shape, so Fisher was paid off and over a few short nights, Williams and Adams locked themselves away in Adams' flat, armed with a lot of black coffee and stayed up virtually the whole time hammering out a new script, which they called *City of Death.*



Above: Edgeworth (Maurice Denham) in* The Twin Dilemma*; Below: The character of Davros* (Genesis Of The Daleks) *interested Holmes greatly.

The Horns of Nimon needed a last-minute overhaul, when plans for night filming were scrapped and a lot of material had to be shifted to the studio, and with the loss of *Shada,* the Williams/Adams team left the show under something of a cloud. This was nothing to the cloud which incoming editor Christopher H. Bidmead found himself under, when he took over in 1980 to commission material for the final Tom Baker season.

There was no inheritance of storylines, no list of available authors and everything had to be accomplished from scratch. Bidmead didn't want to take up the few suggestions on hand. In conjunction with Barry Letts and John Nathan-Turner, he wanted to change the style of the show from space parody back into accepted drama. As a result, another script from Bob Baker was turned down, as was director Pennant Roberts' *Errinella,* a script which would have been very much a sword and sorcery story, complete with fire-breathing dragons.

In their place came the late commissioning of *The Leisure Hive,* which had to be slightly rewritten to tone down the 'light heartedness' allowed by its author, which was based on the format of the previous season. This story was commissioned by John Nathan-Turner before Bidmead's arrival but even so, it was a pretty close-run thing between the final completion of the episodes and the date by which the director wished to start work. Likewise *Full Circle* and *State of Decay* needed a lot of input from Bidmead, with Peter Moffatt having difficulties with the latter, as Bidmead was still making alterations on it when the time came for production decisions to be made.

The Keeper of Traken was reworked over a long period, up until the first pre-production meeting. Its author, Johnny Byrne, had left the country for a while and had been unavailable to complete the required rewrites.

For the first Davison season, *Castrovalva* replaced a script that had fallen through at the last minute, but which

Problems arose for* The Horns Of Nimon*, when plans for night filming were scrapped.

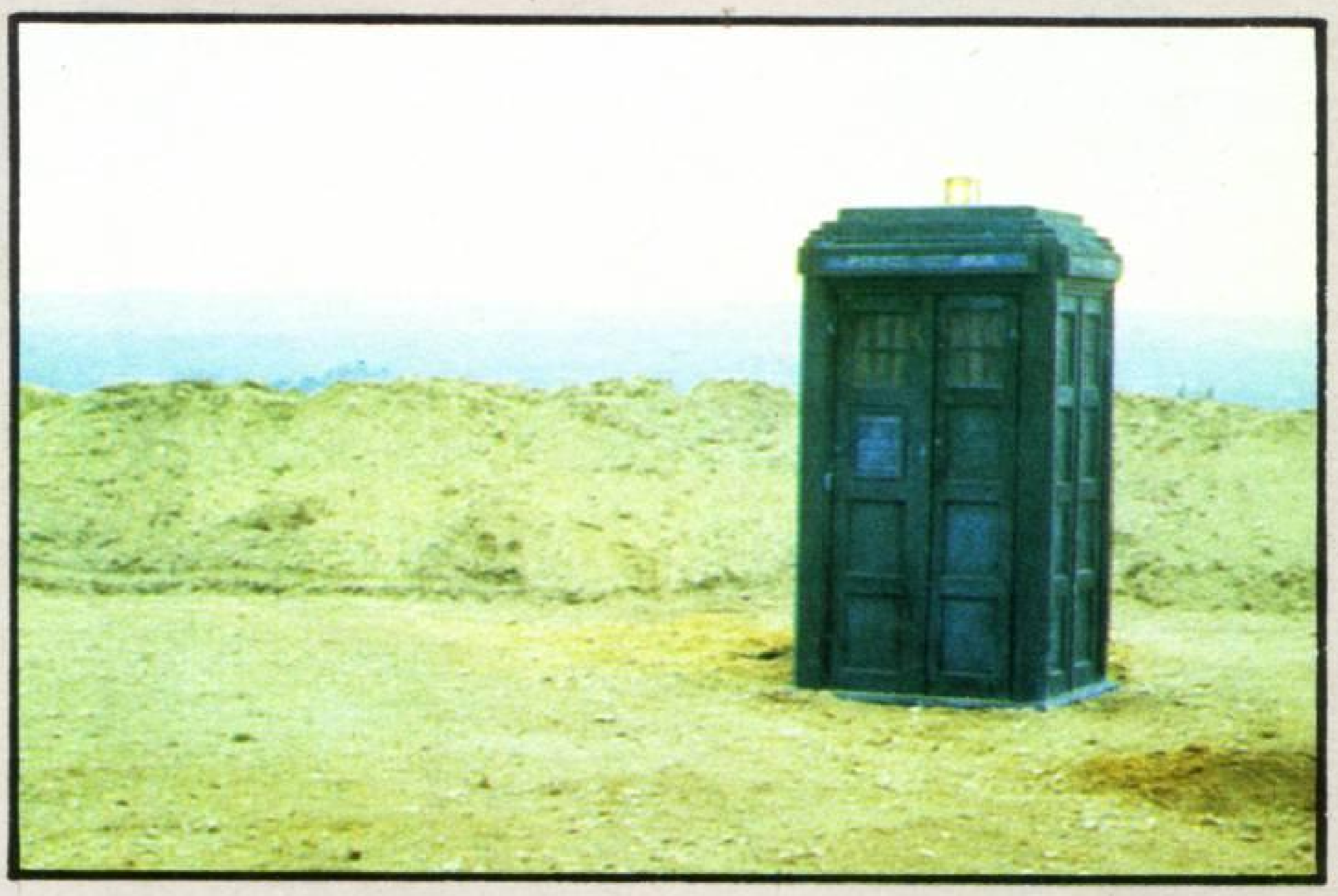
had been planned to introduce the Fifth Doctor. This was one of the reasons for the story's recording order – fourth in the sequence, rather than the expected first. Both *Kinda* and *Time-Flight* were stories which had started their lives in the Baker era but which, due to the need for restructuring and research, had had to be held over and satisfactorily developed for the character of the new Doctor.

Eric Saward had now arrived as script-editor and he soon found that the bane of a script-editor's life is to be faced with a script that is either unworkable or which needs a lot of alteration from his office before it is ready for the cameras. Just such a script was Barbara Clegg's *Enlightenment,* which engendered quite a lot of input from Saward, as did the last-minute rewriting of the end of *The King's Demons,* which was to have led directly into the postponed Dalek story, a conclusion which was later witnessed in the *Frontios* end of episode four. *The Five Doctors* probably counts as the most rewritten story of all time, due to the long uncertainty over which actors were going to be available to appear in it. The first idea was for Robert Holmes to script the tale, but he found the whole massive concept unworkable and handed the idea back to the office, who then asked Terrance Dicks to provide the script. The Holmes involvement was far from being a fruitless one, however – it led to the commissioning of what became *The Caves of Androzani.*

The Awakening was Eric Pringle's first story for *Doctor Who,* carrying the original title of *Poltergeist* and starting life as a four-parter. After initial thoughts, the episode count was reduced to two, as Saward and Nathan-Turner felt the story lacked sufficient impact for its original length.

Finally, the same season, the Colin Baker debut story *The Twin Dilemma* didn't escape its share of last-minute work by Saward, who had to tighten up some of writer Anthony Steven's plot to make it more noticeably *Doctor Who* in its approach and feel. *Attack of the Cybermen,* which kicked off the Twenty-Second Season, was a script from a television newcomer, Paula Moore, and as a result some of the Earth/Telos plot was deemed to be a bit top-heavy. Saward's intervention came mainly in the creation of the Bates and Stratton characters and in the extension of the Griffiths part, a character originally killed off in the first episode.

Colin Baker's first season was completed with only a few stories falling by the wayside and that, so far, is it – twenty-two years of script-writers' nightmares, some of which turned out to produce excellent stories! ◆



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